

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1829.

LONDON, SATURDAY, NOVEMBER 15, 1862.

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THREEPENCE  
Stamped Edition, 4d.

## INSTITUTE of ACTUARIES.—ANNUAL EXAMINATIONS in LONDON.

Notice is hereby given, that the MATRICULATION, and SECOND and THIRD EXAMINATIONS of the ASSOCIATES of the INSTITUTE of ACTUARIES, will be held at the Rooms of the Institute, 12, St. James's-square, S.W., on SATURDAY, 20th of November, next, at 12 at noon.

Candidates must give Fourteen Days' Notice of their intention to present themselves for examination.

All Candidates must have paid their Subscriptions prior to the day of Examination.

A Syllabus of the Examinations may be obtained at the Rooms of the Institute.

By Order of the Council,  
JOHN REDDISH, M.A., Hon.  
J. HILL WILLIAMS, J. Hon.

12, St. James's-square, S.W.

## ROYAL BOTANIC SOCIETY, REGENT'S PARK.

The Days fixed for the EXHIBITIONS of PLANTS, FLOWERS & FRESH FRUIT next Season are WEDNESDAYS, May 27th, June 17th and July 8th, 1863.

By order of the Council,  
J. DE C. SOWERBY, Secretary.

## ROYAL ZOOLOGICAL SOCIETY OF IRELAND.

The OFFICE of SUPERINTENDENT being now VACANT, the President and Council are ready to receive applications for it by letter in the handwriting of the applicant, stating his age and former occupation, especially any employment in a similar capacity, together with copies of testimonials as to character and ability.

Salary £1. a week, with a house, and coals and candles. Applications, addressed to the Committee of Council of the Royal Zoological Society, 51, Stephen's-green, Dublin, to be sent in on or before WEDNESDAY, the 19th instant.

## MUSICAL SOCIETY of LONDON.—Fifth Season, 1863.

The following is the proposed SCHEME for 1863.—At St. James's Hall, Four Orchestral Concerts, on Wednesday evenings, January 28, March 25, April 22, and May 27. Concerts on Friday evenings, January 20, March 17, April 14, and May 29. November 4. Mr. MELLON: Director of the Choral Practice, 25 meetings, commencing January 6, and ending December 22. Annual General Meeting of the Society, February 4. Conductor of the Orchestra, Mr. ALFRED MELLON: Director of the Choral Practice, Mr. Henry Smart. Members' Tickets for 1863 will be ready for delivery at Messrs. Cramer & Co.'s, 201, Strand, on or before December 1st. Receipts, retained by the 26th inst. will be forfeited. Information relative to the admission of new Members may be obtained of Messrs. Cramer & Co.; or of the Honorary Secretary.

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These islands, lying off the coast of France, are the cradle of romance, a substantial scene of fairy legend, a home of fabulous nymphs and impossible sea-kings, and the stage whereon mortal and immortal loves have mingled. They are also the sturdy ruins of a stronghold which time has touched, but not marred; gems worn by our Queen as heiress of the Northmen,—whom the islanders love to describe as their good "Duchess of Normandy."

To many men they present many charms. The exile seeks in them a refuge, the invalid health. The antiquary finds ruins, the poet echoes of old ballads, the geologist traces of old worlds, the artist flashes of beauty peculiar to the spot, and the botanist may make his progress along paths where crushed flowers fling up their incense and mark his footsteps as he passes.

The Channel paradise, it must be confessed, has suffered some mutation since Inglis glorified it. Life is a dearer article there than in the happy days of that poetically-minded tourist. Intercourse with the outer world, and a score of steam-engines to aid it, have sharpened the perceptions of those who now live by instead of for tourists; and in no other locality are people better acquainted with that primitive rule in arithmetic whereby it may be proved that two and two make five. The old pride subsists. The poorest individual claims to be "Mister" or "Mistress"; but, on the other hand, beggars are rare, if not unknown altogether; and yet, at St. Helier's at least, there is a good amount of tippling and jollification. The police are as rarely to be seen as the beggars; the former are nominally kept up to give excuse for a police impost; but in cases of quarrel, or where offence is serious, jurats and bailiffs have an old-fashioned way of their own, and levy fines with extreme politeness and rigour, and punish the darker class of criminals by banishment to England. Then, you must not hastily come to the conclusion that a man may locate himself near a town and live in retirement. He cannot forswear parties; if he have a home, he must both visit and receive. There is no help for it: how otherwise could he live at or near St. Helier's, that once "sleepy hollow of the seas," where dinners and dances are as common as in London, and cabs from three stands are flying about like chariots in the season about Belgravia? Quiet at St. Helier's! Suffice it to say, there are concert-rooms, lectures, theatres, steeples-chases, regattas, and churches, where occasionally English clergymen preach in French, and often with an accent which is marvellous in the ears of the astounded islanders. Where these and such as these are, Quiet is not. A couple of clubs and no end of club-dinners, crowds of old generals and admirals, legions of the "H. P.," swarms of idle young fellows, and clouds of crinoline, attached and unattached,—among these inven-

tions and invasions of civilization Inglis, could he return in the flesh, would be as old in costume and ideas, and as strong in bewilderment, as Rip van Winkle walking into his native village after his long, long sleep.

Four years' residence formed a good 'prentice season for Prof. Ansted. He is the general editor of the work, to which he has contributed from his own pen a physical and descriptive account of the Islands, their geology and their climate. Zealous and able naturalists have combined to furnish the details of botany and zoology. The history, archaeology and language of the Islands are subjects which have been treated by Dr. Latham with a fullness, a charm and a success quite equal to that achieved by his colleague. In the first portion of the above triple subject, the writer will be found to have gone on an independent research, and given a new aspect to an old theme. The antiquarian details have been well rendered by Dr. Lukis; and the editor brings the volume to a close by an account of the laws and constitution of the Islands, in which there will be found much novelty, wide research and ample instruction. Altogether, the contents of the volume are as varied and interesting as a well-sustained drama; and to this drama no more graceful and picturesque scenery could have been furnished than we find in the illustrations so profusely given by artists worthy of the subject and equal to their work,—Paul Naftel and M. Peter Le Lièvre. The result is, not a merely handsome volume of the old Keepsake style, made to sell and be looked at, but a book of rare merit and value, made for instruction and delight, to be read with pleasure and to be referred to with profit.

Such a book treats of a people and things as foreign as if both were in Tartary,—a people among some of whom incomes are still reckoned, not indeed as in Tartary, by sheep, but by so many quarters of wheat. Some even of the recent laws must necessarily have become obsolete. Thus, in 1771, it was illegal to erect a house unless four *vergées* of land were attached to it, or unless it were in a town or on free land; but villas seem to be erected now in spite of the once stringent rule, and Captain Oldmixon raises "Bifrons," and other gallant gentlemen pitch other hospitable tents of brick and mortar, without regard to the rule of last century. In Quayle's days, to whom the Editor owes some obligations, Jersey imported the corn it lacked in scarce seasons from England, till it found a cheaper though a more distant market at Dantzig. As in Bretagne, parsnips formed a chief part of the food of the peasantry; indeed, one-tenth part of the arable land was in parsnips; which not only suited the people, but were said to improve pork, beef and butter; and it was asserted that the wheat was invariably better after a parsnip than after a potato crop. A Jersey cow is still a thing of beauty. So jealous were the grandsons of the present folk of the purity of the race of kine, that a law of 1789 prohibited the importation of any; and when a cow calved, she was treated, like a lady, with toast and cider and powdered ginger.

On the Islands, the ash is still disliked, and "Un fou dans un lignage et un frêne dans un héritage est un de trop," is a Jersey proverb illustrative of this fact. Seaweed still furnishes the people with fuel and manure, as its island name of *vraic*, the Norman *varech*, has furnished the English tongue with the word *wreck*. The laws and regulations respecting *vraic* are exceedingly singular. A fire made of *vraic* is an uncomfortable thing to sit by, particularly if

you have therewith some new-laid eggs and bacon smoked over a *vraic* fire.

Among the native boasts of these islands are to be enumerated the famous Guernsey lilies, which are not, however, of Channel origin. They are of Japanese descent: a Dutch vessel bringing the first freight of these delicate beauties to Europe was wrecked off Guernsey, and the whole cargo of roots was cast ashore. From the best of these the so-called Guernsey lily was raised, and in the family of lilies it is not to be surpassed, not even by the royal lily of old Bourbon France. The traveller who admires the former, will not fail to observe also, as he winds his way, the curious ancient roads between the old high mounds. "Vieux comme les quenins" (*chemins*) is an island proverb connected with these picturesque and poetical roads. For long-established ways a feeling of religious affection once existed. This was well illustrated by the dying Guernsey farmer, who enjoined that his corpse should be conveyed to the grave by the old quaint ways, and not by a new road which was then in process of construction. These ancient roads are not so numerous as they were; and, indeed, the face of the Islands has somewhat changed since Walpole's friend, Governor Conway, dug up and shipped off a whole cromlech, which he absurdly re-erected at Henley, and since the greedy sea first began to gain upon the land through injury effected on the shingle and sandbanks.

But we have long enough detained our readers from the volume itself, from which we now proceed to cull a few samples:—

"One of the favourite points of view in the island, and certainly one from which a large part of Jersey and its beauties may be seen, is the top of a tower of this kind, about three miles to the north-east of St. Helier's, called La Hougue Bie, and sometimes the Prince's Tower. In fine weather the whole of the eastern part of the island, and the seas adjacent, may be clearly distinguished from it. One is astonished at first to find that so very slight an elevation as it possesses should give such a result, and the more so, as the view from the foot of the tower is very limited. The great extent to which Jersey is wooded; the fact that the trees, though well grown, are nowhere lofty; and the fact that this part of the island lies naturally rather high, together account for the effect. In the tower itself, and the tumulus or hillock on which it stands, there is little to remark. A tradition, or rather a legendary narrative, said to be found in the 'Livre Noir de Coutances,' is quoted in the guide books, and relates how a certain Norman seigneur bight De Hambye, having ventured across the raging seas from the land of Normandy, in search of adventure, and not having returned, his lady caused this mound to be raised in token of her affection, on some subsequent revelation that the death of her husband had taken place at this spot. A chapel was then erected on the mound, and finally the tower was built over the old chapel towards the close of the last century."

The Chausey Archipelago (French) is one of the features of this vicinity. Of this we are told:—

"From the Gros Mont an excellent view of the Chausey Archipelago is obtained. At the highest tide, fifteen islands and about as many detached rocks may be counted, and these seem almost on a level with the waves. As the tide ebbs, the rocks become converted into islets, the islands become larger, higher, and more important, and are seen to be connected by rocks covered with various kinds of marine vegetation, among which is a large proportion of that singular plant, the *Zostera marina*, serving in the place of grass to remove all appearance of the recent presence of the sea, and connecting the rocks into one large island, indented by a few channels. At the same time,

numerous rocks, before quite invisible, appear above the surface, looking like the broken fragments of some mountain, hurled into the sea. 'Blocks of every variety of form and size are grouped together in a thousand different ways, some rising into pyramids, others graduated and cut into irregular tiers of steps, others again heaped into confused masses, like the ruins of some giant structure; at one place, appearing like colossal Druidical stones; at another, entangled together like the rude materials of some Cyclopean edifice, or else suspended, and so slightly poised that a breath of air seems sufficient to overthrow them.' More than fifty distinct and detached rocks and islets can then be counted, although most of those seen at high water have become merged into a single island."

With respect to the climate of Guernsey, here are some notes of interest to valetudinarians, old and young:—

"Pleurisy, pneumonia, peritonitis, and other acute inflammations of serous tissues, are rare; being, as it were, replaced by bronchitis and mucocutitis. The former occur in winter and spring, the latter in autumn. Acute rheumatism is very rare in Guernsey, while the chronic form here, as in the other islands, is common among the peasantry. Pulmonary consumption does not exceed the average in other places, and the same may be said of other forms of scrofulous disease. Asthma is not only very rare, but even the predisposition to this disease in young persons is checked, and lost in the island."

These gems of the ocean have often been coveted by the stranger, whose attempts have been uniformly met with gallantry and success. That of 1781 on Jersey is the most celebrated:—

"During the first American war, there were two abortive attempts on Jersey, or rather one under the command of an adventurer, who called himself the Prince of Nassau, in 1779, and another in 1781, under the Baron de Rullecourt; the latter being the more important one. Steered through the difficult channel of La Roque Platte by a traitorous pilot, the troops landed, by night, in Grouville Bay, and, by the dawn, had marched into the market-place of St. Helier's, surprised the guard, taken possession of the lieutenant-governor, and extorted from him his signature of a surrender—which the spirit and courage of the other officers justly condemned as invalid. However, the lieutenant-governor was a prisoner, and most unscrupulous use was made of his position. He was prevailed upon to address an order to the royal troops, confining them to their barracks; and was placed in front of the French troops as they marched against Elizabeth Castle, which was summoned, under the terms of the so-called capitulation, to surrender. Reckless and wicked as all this was, it was useless also. On the first alarm, Captains Aylward and Mulcaster had escaped into the castle, and they held it. Meanwhile the regiments of the line and the insular militia had come up. They made short work of the capitulation. To Rullecourt's demand, that they should comply with its terms, the answer was, that unless within twenty minutes they laid down their arms and surrendered themselves as prisoners of war, they would be attacked. Major Pierson, of the 93<sup>rd</sup>, who sent this soldier-like answer, kept his word and effected his purpose. Driven up into the market-place, the French had no alternative but a surrender. Rullecourt himself was killed in the action.

"Οὐ ἀπόλιτοι καὶ ἀλλοὶ ὁ τις τοιῶντα γε πέζετ. His conduct was as unscrupulous as that of Major Pierson, whose death forms the subject of one of Copley's best paintings, was gallant. Not satisfied with the cowardly exposure of the lieutenant-governor during the advance of his troops, he, when circumvented in the market-place, seized him by the arm, and did his best to make him share his own well-deserved fate. This was deferred just long enough to tell him that his scheme had miscarried. The antipodes to Wolfe and Epaminondas, Rullecourt died in the arms of defeat."

Sark was taken by the French in the reign of Edward the Fourth, and recovered in that of

Queen Mary,—“a small gain to be set against the loss of Calais”:

"The account of its re-capture is from Sir Walter Raleigh, who, as Heylin (who retails the story) remarks, had, as governor of Jersey, fair means of learning the truth. He had fair means, also, of picking up the current legends or traditions about it, whether true or untrue. However, it runs thus:—The island was in the hands of the French, and was strong enough to defy the Grand Turk himself. But the following stratagem won it back. The captain of a Flemish vessel told the French commander that he had a dead man on board, who had expressed, during his lifetime, a desire to be buried ashore. Would the commander let them land and bury him?—‘If you bring no arms with you—not so much as a penknife—Yes.’ So a coffin was landed, taken into the church and opened. Instead of a dead body, it was filled with arms. The mourners and attendants provided themselves accordingly; sallied out, fought, and won. Meanwhile, a boatful of Frenchmen had been carried aboard the ship to receive some presents as a burial fee. They remained there as prisoners.

Instead of jewels and rings I wot,  
The hammer's bruises were their lot.  
Thus Odin's son the hammer got.

So runs the old Norse legend on a like deception and a like disappointment. After this, in the reign of Queen Elizabeth, Sark was granted in fee to Hélier de Carteret, who falsely represented that the island was left uninhabited. He settled on it forty families from Jersey: so that most of the modern Serkais are, really, the descendants of a Jersey colony. At a later period the manorial rights of the island were transferred to the Le Pelley family, who held it for many years. It has recently come into the possession of the family of Collings, of which the present seigneur is a member."

Though some cromlechs have been removed and others destroyed, there are still grand vestiges to be seen of the old Druidical times:—

"The great cromlech of L'Ancrese Bay, which overlooks the sea, the granite walls of which may easily be confounded with the ordinary rocks of the parts around, is remarkable, both in respect to its size and the complexity of details. With five vast capstones, it stands within a broken, fragmentary, and somewhat indistinct circle of smaller stones; and, at its eastern entrance, there is a secondary, or smaller, chamber. The present names, Temples des Druides and Autel des Vardes, are, according to Mr. Lukis, new,—the older name being Le Mont de St. Michael. When explored by the archaeologist just named, who devoted much valuable time, and bestowed careful personal superintendence in his investigations, the whole of the interior was choked up with sand and rubbish. The soldiers of 1811, who had first hit upon it, were deterred from anything like an excavation by the fear that the walls might give way and the capstones crush them. No such fears deterred the later explorer. A layer of sand at the top, with a darker and firmer layer as a second stratum, led to the third bed, in which were embedded horses', oxen's, and hogs' bones. Beneath this, the lowest layer contained the bones of men and women, some burnt, some unburnt; the burnt ones calcined rather than charred. Under these, a floor of stones: and on one part of it a miniature cromlech: i.e., a small capstone on stone props, and under it arms and bones. But the great mass of remains lay on the floor at large, with keltis, arrow-heads, mullers, grinding-troughs, quoits, and hammers, all of stone, without any instrument of any kind of metal. Of these, some were of obsidian, some of jade. Of frailler material, but still in good preservation, were numerous jars, of different forms and sizes; some coarse, and round-bottomed, others ornamented with zigzag lines. The nearest approach, both in ornamentation and shape, to these are from Friesland and Lower Germany, the old Saxon countries; though, from the rudeness and simplicity of the work in general, they have near congeners almost everywhere. They were unburnt; and, in no respect, like any of the well-known samples of Roman workmanship. Between the extreme forms, there was a sufficient difference to

suggest the very reasonable doctrine that they were of different dates; and the same inference was drawn concerning the human bones. There was a higher layer and a lower layer, and the older remains belonged to the lower. It was not, then, by a single burial, or even by a single generation, that the floor of the cromlech was covered. In this, too, as in all others, innumerable limpet shells were found; just as in the Danish *kjøkkenmid*—whole heaps of shells of the edible mollusca have been preserved."

Into the early history of the Islands Dr. Latham enters with great fullness. The reader will, however, prefer lighter fare. This account of a Chaumont pear will not be unacceptable:—

"Chaumont pears of extraordinary size are sometimes obtained by removing most of the fruit from a tree. The largest and best grown fruit on record was grown at Laporte, in Guernsey, in the year 1849. It measured 6½ inches in length, 14½ inches in girth, and weighed 38 ounces English weight. No chaumont weighing more than 30 ounces appears to have been produced in Jersey. As a group of pears from a single tree, there is perhaps no more remarkable instances recorded, than one occurring in the season of 1861, when of five fruit obtained from one tree, in the gardens of Mr. Marquand, of Bailiff's Cross, Guernsey, four of them weighed together seven and a half pounds. It is worthy of remark, that in this case the tree, though usually prolific, bore only these five fruits. The pears in question weighed respectively thirty-two and a half, thirty-three, thirty-one and a half, and twenty-two ounces."

And what of these Islands as a dwelling-place for outsiders?—

"The higher ranks in both islands assimilate in their general habits to the educated classes in country and cathedral towns in England and elsewhere. There is, however, a perceptible difference. Cliques naturally, and perhaps necessarily, exist in a society where the whole private history of everybody is known and remembered. Owing, also, to the small number of families and the constant intermarriages of their members, nearly all those mixing in daily intercourse are cousins, more or less nearly related. Strangers cannot expect, nor would they perhaps always desire, to be admitted to the intimacy thus induced; but they are hardly prepared, at first, for the apparent neglect that is a natural, if not inevitable, consequence of this, and to which they are often exposed. They are, in fact, especially in Guernsey, admitted rather than encouraged. This is noticeable in the ball-room, where matters are left to take their own course, and English ladies have but little chance. At a period not very distant, society in Guernsey (to which island these remarks chiefly refer) grouped itself into two divisions,—one, including those families who prided themselves on ancient descent and landed estates, and who regarded themselves as the *pur sang*,—and the other, those whose fortunes had chiefly been made during the late war, or in trade. The former were called *sixties* (apparently from the number of families at one time admitted within the ranks), the latter were the *forties*. It is the fashion now to ignore these names, but the feelings that prompted them undoubtedly exist, and are sometimes very plainly expressed. The educational advantages open to the forties by their ample means, and fully made use of by them, have, however, effectually done away with any difference in manners that may formerly have been noticeable."

It is the same, with a difference, in Jersey, where there is a dissipated sort of English society,—a vortex which is almost inevitable:—

"The divisions of society among the natives in Jersey have been quite as much marked as in Guernsey, but are more political than social. They are known as the Laurel and Rose factions respectively. As, however, in Jersey, the English residents form so large a proportion of the inhabitants as to make up several distinct societies, there is much less dependence on the islanders than in Guernsey, where the English element is extremely

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small in comparison, and not sufficient to act independently. A certain kind of hospitality is freely shown to strangers who bring good introductions, and visits are readily interchanged with them; but owing, no doubt, to the closeness of the family ties already alluded to, these visits rarely result in much sociability or neighbourly intercourse with those who take up their abode in the island for a season. In this respect, country society in England is decidedly superior. The chief inducement, at present, to a residence in the Channel Islands, independently, of course, of the reasonable wish to investigate their natural beauties, is hardly so much their cheapness as the smallness of the society and the much simpler style of the various establishments. Rents are hardly lower than in England, and food is scarcely cheaper. Wine, tea, and tobacco, being free of duty, are cheaper, but rarely good. Good servants are extremely difficult to obtain, and their wages are not lower than in English country places. In all these respects, the west of England is probably quite as economical. The visits of the tax-gatherer, however, are unknown; and, for some reason or other, many of the small luxuries of life are obtainable at little cost, and many others which are more expensive are, by common consent, done without. There are few persons in either of the islands with incomes that would, in England, be considered large, but a very considerable number of families provided with moderate incomes, which are rarely equalled by the family expenditure. Most of the sons of island families leave the islands early, many of them going into the army or navy, and others into professions, but with that peculiar feeling which is so often noticed in the inhabitants of small countries and mountainous districts, these almost invariably endeavour to return to their early home, first to marry a cousin, and afterwards to reside, when they have realized a small competence. The island families are thus continued and the familiar names repeated in every variety of combination."

These are but a few examples from six hundred pages of varied information and interest, with attractions for every class of reader; but they may serve in some way to indicate the quality and character of this volume, the most satisfactory hitherto published on the Channel Islands.

*Travels in Peru and India while superintending the Collection of Chinchona Plants and Seeds in South America, and their Introduction into India.* By Clements R. Markham. With Maps and Illustrations. (Murray.)

Alexander the Great died of the common remittent fever at Babylon, and Oliver Cromwell was carried off by ague. A few doses of quinine would doubtless have saved their lives, and might have materially influenced the course of history. But when the great Macedonian expired, the medicinal virtues of Peruvian bark produced by the Chinchona trees were unknown outside their native forests, and when our Lord Protector breathed his last they were just beginning to be known in London. Since then the value of quinine has been generally appreciated, and who shall say how many valuable lives are daily saved by its administration? In low, marshy situations where ague prevails, and in the tropics, it has become indispensable. All the pluck, enterprise and devotion of modern explorers would, in many instances, have been completely neutralized by deadly climates if it had not been for abundant supplies of this medicine; and, aided by the same silent agent, European pangs have been able to plant happy homes in districts which, without this powerful aid, would have been simply their burial-places.

About 4,200,000 lb. of Peruvian bark are imported annually into England alone; and the yearly demand for this drug made upon the South American Chinchona forests, including those of New Granada, Ecuador, Peru and Bolivia, is

probably not below 3,000,000 lb. Even if this quantity were collected with due regard for the lives of the trees producing it—which is not the case—the drain would be enormous; but when we consider that the Chinchonas do not form entire forests by themselves, but grow isolated amongst other trees—that the most reckless system has been and is pursued in gathering their products, and that this pernicious system has been followed for several centuries, we cannot wonder that whole regions formerly abounding in bark are now stripped of it. The present high prices for bark have induced the natives to search the remotest parts. Wilds never before trodden by civilized man have been visited; and many a poor *cascarillero*, or bark-collector, losing his way, has laid down his life in search of that medicine which was to save the lives of others.

Such, however, is the recklessness pursued in collecting bark, and the never-ceasing and daily-increasing demand for it, that even the remotest quinine-yielding forests will be exhausted, and the most valuable kinds become as extinct as the Moas of New Zealand or the Dodo of Mauritius. How great will be the distress when the supply at length fails,—when the poor fever-stricken patients have to sigh in vain for this sovereign remedy, and the physicians unable to find a suitable substitute! Even at the time of the Spanish dominion over South America, men like Joseph de Jussieu, the Ulloas, Ruiz, Pavon and Humboldt urged the imperative necessity of the Government taking the Chinchona forests under its protection; but nothing was done when the revolution deprived the Crown of Castile and Leon of its finest jewels. The Republican Governments were too reckless and too weak to enforce any laws by which forests of not only natural but cosmopolitan importance might be protected. Meanwhile, the danger of seeing them exhausted has approached our very door in some of our colonies.

Quinine is now equal in value to gold. Ere long it will be so high in price that only the wealthy will be able to buy it; and large armies will have to go without it, when, at the present time, no less than 40,000 are spent annually to supply British India alone. Mr. Spruce justly said, that whatever plant is useful to man must ultimately be cultivated by him. Nature may yield for a long series of years unfailing crops; but unless aided by artificial means, they will ultimately fail. Convinced of this truism, the cultivation of Chinchona trees in Europe, in the East and West Indies, was advocated by German, Dutch and English men of science years ago; but for a long time their memoirs and writings were ignored by men in office, until at last, in 1852, the Dutch Government led the way in introducing the bark-trees into Java. Unfortunately, the Dutch got hold of quite a worthless species (*Chinchona Pahudiana*), and did not succeed in propagating the better kinds; and as the whole cultivation was necessary as an experiment, they met with many disappointments and incurred great expenses. Nevertheless, their partial success was so encouraging, and the urgency of the case so great, that, in 1859, the Secretary of State for India charged Mr. Clements R. Markham with superintending the introduction of quinine-yielding trees into our Indian possessions. Few men better qualified for this task could have been chosen. Mr. Markham was no novice to South America. In his 'Cuzco and Lima' he has given proof of an intimate acquaintance with South America, to which he unites not only a knowledge of Spanish, but also, what proved of still greater value, that of the Quichua language, without

which all inquiry is impossible after passing beyond the Spanish-speaking coast line.

Mr. Markham undertook the exploration of the Caravaya, and is the first Englishman who has given a detailed description of that Peruvian province. Starting for Egled on the 17th of December, 1859, he reached the Port of Islay, in Peru, on the 2nd of March, 1861, and without delay he proceeded to the interior in search of the valuable species of that region. The utmost secrecy as to the real object of his journey was necessary. The narrow-minded jealousy of the South American Republics had been roused by those very memoirs which at length awoke our new authorities to a sense of their duty, and they were determined not to let any more seeds or seedlings of quinine-yielding plants go out of the country. Dr. Hasskarl, the Dutch agent, had found this jealousy one of the main difficulties of his mission; and since his time the feeling had developed itself in intensity and extent. However, so carefully did Mr. Markham conceal his intention, that he passed through Arequipa, Puno and Crucera, to the eastern slopes of the Andes, into the very heart of the Chinchona region, before he observed any indication of people suspecting his object.

Arrived at Sandia, it became necessary to make final preparations for entering the virgin forests, and lay in provisions, no supplies being obtainable after leaving that place. The party now consisted of four Indians—one of whom, however, soon ran away,—Mr. Weir the gardener, a mestizo and the author. The scenery became grand, but the roads very bad and dangerous—now leading along yawning precipices, now through rivers, and again over steep heights. At last the extreme outposts of civilization were reached—a farm established by an old and obliging Bolivian, Don Juan de la Cruz Gironda, situated in the valley of Tambopata, the very centre of the region inhabited by the valuable *Chinchona Calisaya*. Beautiful the vegetation certainly was, the climate being exceedingly damp. In January and February there is incessant rain, and the sun never seen; March, April, October, November and December are little better, and there are only three dry months throughout the year. Mr. Markham was fortunate in finding a *cascarillero* of the name of Martinez, with whom he conversed in Quichua, and accompanied by whom the party pushed ahead, and pitched their tent in the majestic solitude of the virgin forest, the abode of bears and jaguars, where no European had ever been before, and where plants were collected as long as the provisions lasted:—

"The roots spread along the face of the rock, which is a metamorphic clay slate, unfossiliferous, slightly micaceous, and ferruginous; and is easily broken up into thin layers by the growth of the plants. In this situation the *C. Calisaya* were more numerous than in any other we have yet seen. Two bears had made themselves a comfortable and very carefully prepared bed on the summit of the ridge, whence there was an extensive bird's-eye view of the windings of the river, and of the forest-covered mountains beyond. On the opposite mountain there were two or three long bare places—tremendous landslips, not unfrequent occurrences in the forest. There is a sudden crash, when masses of rock, huge trees, and underwood come rushing down in one fell irresistible swoop. A beautiful white Stephanotis was climbing over the rocks. We returned to the camp in a heavy fall of rain, after a very severe but successful day's work, and found that both the Indians and ourselves had come to the end of our provisions, and that Andres Vilca had not returned. On May 7th we rose to find only a few bread-crumbs in the corner of our bag, and, as famine was thus knocking at the door, it became necessary to beat a hasty retreat. The plants were carefully packed in layers of moss, and

sewn up in two bundles of Russia matting, which we had brought with us, containing about 200 chinchona plants. In the absence of Andres Vilca, Mr. Weir showed much zeal and energy in undertaking to carry one of these bundles, four and a half feet in circumference, over the slippery and dangerous road, in doing which he fell into the river. On the morning of May 7th, when we commenced our retreat, it was pouring with rain, and the forest was saturated, our bodies sodden, our hands crumpled like washerwomen's, and our powder damp."

Gironda, whose farm was at last reached, was little better off for food than they were themselves; and a letter received from the Alcalde Municipal of Quiaca had ordered him to prevent any seeds or plants being carried away, as it would prove the ruin of the country. Gironda, though friendly and hospitable, feared that the finger of scorn would be pointed at him, and endeavoured to persuade Mr. Markham to throw his collection, now amounting to five hundred and twenty-nine plants, away. Mr. Markham saw that his best way would be to depart without delay, as Don Manuel Martel had been exciting the people throughout the district the explorers would have to pass.

The stratagem of sending Mr. Weir to Crucero, and then taking flight with the plants over the frozen heights of the Cordillera, proved successful. Martel, as had been expected, was posted at Crucero, and savage when learning his prey had escaped him; while Mr. Markham safely reached the port of Islay on the 1st of June, where all the plants were established in Wardian cases. But the difficulties of getting the precious collection out of the country were not entirely ended by escaping from Martel and the *Juntas Municipales* of the interior. The custom-house officers declared it illegal to export chinchona plants, and it became necessary to go to Lima in order to obtain an express order from the Minister of Finance for their shipment. An attempt made to bribe the men in charge of the plants during the night to bore holes in the cases, and kill their contents by boiling water, was unsuccessful, and Mr. Markham had at length the satisfaction of seeing the whole collection, well established in their miniature glass-houses, leave their native country in safety.

A system of false economy had induced the Secretary of State for India to withhold his sanction from one most essential part of Mr. Markham's proposal—viz., that a steamer should be waiting on the coast of South America to take the collections direct to their new homes. But this was not to be. The plants had to go to England by way of Panama, and thence again by the overland mail to India. Melancholy to add, the greater portion of them died during their passage through the Red Sea. However, the seeds and plants obtained from Messrs. Spruce and Pritchett, the agents Mr. Markham employed in other districts, and presents of living plants from the Dutch Government, have enabled the author to establish flourishing plantations in the Neilgherry Hills, Darjeeling and Ceylon; and in all human probability we may confidently look forward to a goodly supply of quinine and chinchonine at the very time when the South American forests are approaching exhaustion.

Mr. Markham did not content himself with merely superintending the introduction of these inestimable plants from the India Office, but, after arriving in England, he went out himself to India in order to search for favourable localities; and the latter part of his instructive volume is filled with an account of that exploration. His work will be read with interest and profit from the variety of subjects on which it supplies reliable information, and the

manner in which they are treated. It is accompanied by two excellent Maps and a copious Appendix, containing, amongst other papers useful to a man of science, a treatise on the febrifugal plants of India from the able pen of Mr. Alexander Smith.

*Stirring Times under Canvas.* By I. S. A. Herford. (Bentley.)

We have here a light, fresh, simply told story of the great Indian Rebellion. Capt. Herford went out in the unhappy Transit, the tub which was so peculiarly favoured by the Admiralty on account of its misfortunes. His adventures, narrated in this volume, commenced in April, 1857, when the creaky steamer, fitted with new engines and braced by iron beams, started with several hundred human lives on board. First, she narrowly escaped sinking in Portsmouth Harbour; then she was in danger of losing her fore and main masts; next, she had to be rigged anew at Corunna; finally, a huge gap opened in her side, and she fairly went down in the Sunda Straits, leaving her unfortunate freight upon a little wilderness of rock and reef. Capt. Herford, with the crew, troops and officers, reached Banda Island, and there learned that his destination was to be India, instead of China. The insurrection had broken forth, and all English hands in Eastern latitudes were summoned to the rescue. Thus, therefore, it was that he found himself unexpectedly at Calcutta, the superb city, all sunshine, palaces and colour. There he set himself to enjoy Oriental life, which he describes with extraordinary zest, lingering complacently among recollections of morning and afternoon rides, soup, curry, claret and bananas, pale ale, fireflies, siestas and ice. But this, of course, was an existence too brilliant to endure, and only led to the labour and monotony of an Indian march, with elephants and bullocks in the train, little to eat, half-warm water to drink, a prospect of hard fighting, and a ruined country around. At Benares, an attempt was made to get up a battle between a leopard and a wild boar; but the animals merely glared at one another, as more discreet men sometimes do, without coming to a grapple. At Allahabad, Capt. Herford made a stay with a party of sick and wounded soldiers, and he records his personal experience with romantic solemnity. Thence the column marched to Cawnpore—a pageant of infantry in white uniforms, horses, camels and grass-cutters. The social state of the land might be inferred from the bodies of dead murderers hanging here and there upon trees, and from the awful scene at Cawnpore, where the Captain had his first glimpse of the Mutiny, in two wretched little houses, every floor strewn with petticoats, dresses, ribands, babies' shoes, socks, and the hair of women and children. The picture is ghastly, and perhaps overdrawn; but we may allow for wholesale language when the writer hears, stage after stage upon his journey, of friends slain and countrymen in mortal danger. It was within the Oude frontier, however, that he began to witness the realities of war. There was bloodshed at every step, firing at long range, hand-to-hand conflicts and foraging excursions; and Capt. Herford forgets himself, amid the excitement of these reminiscences, so far as to speak of the Sepoys not only as "niggers," with a flippancy which in India has been paid for dearly, but of his comrades "potting" them as though they had been beasts of the jungle. In the course of the fighting about Lucknow, it was remarked that the enemy resorted to a very original species of ammunition, and fired, in one instance, the drops of a cut-glass chandelier.

Still, they appeared to be in no want of resources, but contested the ground with desperation, and exchanged shot for shot with their assailants. This account tallies very closely with others which have been published; and Capt. Herford also testifies to the marvellous capacity which the natives evinced in repairing for service any gun, spiked or not, unless it had been actually blown to pieces. The struggle throughout was intense, and might have tried the qualities of the best army in the world; but there were compensations after the day's work of bullets and bayonets was done:

"All this time we had been blessed with very good health, and now there was no want of the necessities of life. Occasionally, I could procure a fowl for dinner, at the cost of two rupees, or some quails, which were brought in by natives. Milk and butter could be obtained every morning; a morsel of the latter, about the size of a bagatelle-ball, costing about a shilling. Spinach and green peas were plentiful, and sometimes we got grapes, which were brought in flat wooden boxes, packed between layers of cotton wool, from Cabul, by tall handsome fellows, with magnificent hair and beards. As it seemed contrary to their creed ever to change their garments, the dirt of their persons and dress may be imagined, but hardly described. It was ludicrous, on passing through the camp at meal-times, occasionally to see one of our soldiers eating his dinner from a handsome piece of porcelain, bearing the royal arms, which had most probably been used by the King of Oude, and which had been found in one of the palaces of Lucknow. It is strange that a creature, which few of the Indian potentates would have any opportunities of seeing alive of any size, I mean the fish, should have been selected as the emblem of royal authority in these inland realms. It is sculptured on the gateways of the royal palaces; it figures on the coins of both Delhi and Oude; and it is even to be traced on the porcelain and utensils of the royal establishments."

One particular skirmish was marked by a very characteristic incident, whereby Joe Collins, a fierce assistant-major, distinguished himself:—

"When Havelock's force entered Lucknow, Collins was wounded: he fell in a very exposed situation, where grape and shot were flying about like hail. B—, the assistant-surgeon, went to help him; but Collins resisted, and was heard to say: 'I've read the History of England, and know how to die for my country!'—The surgeon rejoined: 'I don't care, I will do my duty.'—Whizz went the shot. Sh-sh went the grape—dooly was brought. 'I won't get into a dooly; I've read the History of England. I will die for my country!'—again said Collins. Then the other—'Yes, yes, I will do my duty; I don't care, you shall get into a dooly.'—The assistant-surgeon at last carried the day, and Joe Collins still lives, I hope, for his country, and to read the History of England."

In one of the Lucknow palaces was discovered a copy of Shakespeare's Plays, with which Capt. Herford recreated himself while awaiting the great battle for Oude, occupation being scarce and exercise impossible on the rainy days: so that fighting was an actual relief when Shakespeare had been exhausted; and, at last, the English victories were won at a less disastrous cost, with a considerable reward in prospect:—

"I was on guard at the inner gateway, leading to the grand square. Yes! here I was among those fairy palaces, with their gilded domes, at which I had gazed with so much longing at Alumbagh! A little to my right was a beautiful garden with covered walks, and ornamented with marble statues. A large building was smoking before me, and every moment I expected its great dome to fall down with a grand crash. The ground was strewn with gun-carriages, silks, satins, mirrors, pictures, &c. Here a wounded man was carried by, poor Col. Ingram, of the 97th, who but a short time before had strolled past me, and who was mortally wounded by some stray niggers. There a soldier might be seen staggering under a quantity of heavy

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plunder, bits of silver, candlesticks, dishes, and other articles of plate broken up; pieces of exquisite china in company with a countless number of pigeons, geese, turkeys, &c. Here a camp follower—a coolie, perhaps a cook—whose clothing hitherto so scanty and so dirty, was now 'swelling' it in a new black tail-coat reaching to his heels, a costly shawl round his shoulders, and an embroidered turban on his head! Nothing seemed to come amiss to our men; there was one trying to hurry off with a ponderous silver punch-bowl, so heavy indeed that he left it by my side at the gateway, to be walked off afterwards by some other of his comrades; another came out of a house with an armful of Cashmere shawls! On one of the steps leading to the great Mosque I observed a seedy-looking soldier trying on a bright crimson leather boot, elaborately embroidered with gold. The library was entered, and books most beautifully illuminated—every leaf of which was written, not printed, and yet so delicately done that a fault could be found in it, and illustrated with the most exquisitely-coloured miniature painting—were found kicked about, torn to pieces, or made pipe-lights of by the British Goths!"

A soldier parted with ninety pearls for 3*l.* Capt. Herford himself became possessed of a little knick-knack highly creditable to the humane ingenuity of the East. "Attached by means of chainwork to a silver bracelet and rings, was a strong silver framework, rudely chased." This contained seven knife and four lancet blades, invisible when worn by the long-sleeved gentleman, who, extending his hand towards an acquaintance, instantly disembowels him. But all was not gold that glittered:—

"We had heard that a man of our regiment, who had been mess-butler, possessed a very valuable diamond brooch, found the first day at Lucknow. On one of our friends visiting the camp, and asking what 'boot' we had, we took the opportunity of sending for the sergeant. He came, bringing with him a large brooch, in the centre of which was a magnificent brilliant surrounded by four or five rows of stones, decreasing in size towards the outer row, all set in silver. 'How much is this worth, O'N—?'—'Why, Sir, I wouldn't take less than 2,000*l.* for it. I have been offered 500*l.*' (this we knew was the fact), 'but I wouldn't look at the money.'—'You had better close with the offer,' was our advice.—'Oh no, Sir, not such a fool!'—'Well, what will you do with it?'—'When I take my discharge, I shall carry it home and get its proper value. I mean to set up a public-house on the outskirts of London, and have a good connection among gentlemen's gentlemen.'—He went away with his prize, seemingly rather disgusted with our inclination to depreciate its value. Poor fellow! his vision of the 'public' and its distinguished patrons soon vanished; for a few weeks later, a test more severe than any hitherto tried having been applied to his brooch, the 2,000*l.* diamond turned out to be only glass!"

The ground trodden by Capt. Herford is one with which many books have familiarized even the general reader, and the events he chronicles have had other historians; but, occasionally, he lights up Indian life and landscape suggestively.

His story of the blue hawk is worth noting. An officer had shot one, and broken its wing. The bird was given to Capt. Herford:—

"It measured about two feet from tip to tip, its plumage was dove-coloured, and its eyes bright yellow. Binding his wings together, and keeping them in their places by splints of cardboard, I kept him in the dark, with a string attached to his leg. He would eat nothing but what he killed for himself, so I had to contract with a native to supply me with a number of quails, quantities of which could be netted at this time. Nor would my hawk allow any one to watch him feeding; so, taking a quail, and tying the poor fluttering victim near my patient, I left them alone. Returning an hour or so later, and looking in again, I would find the hawk glaring at me, and not a fragment of a bone or feather of the quail left—only, perhaps, a small

pellet or two of its feathers, which had been disgorged, to be seen on the ground. After ten days, I found that the injured wing no longer drooped, and my captive dashed to the end of his tether whenever I approached. He was an old bird, and impossible to tame. Whenever I attempted to seize him, he would bite at and lacerate my fingers with his sharp claws, holding on so tightly that it was with difficulty I could get loose without hurting him. Tired of this game, after the bird had recovered from its wound, I gave it away to a brother officer. Two or three days having elapsed, he came to me. 'What do you think has become of the hawk?' he asked.—'I am sure I don't know.'—'Why, he bit himself loose from the string, fluttered to the entrance of the tent, looked up and rose on his wings, soared up in circles for some height above the camp, and at last darted off.'

This latest memorial of the Indian mutiny, if disfigured by occasional want of taste, is pleasant, unaffected, and suggestive of the truth concerning that tremendous war.

*The Salons of other Days*—[*Les Salons d'Autrefois: Souvenirs Intimes*, par Madame la Comtesse de Bassanville]. (Paris, Brunet.)

*Recollections of Sixty Years*—[*Souvenirs de Soixante Années*, par E. Delécluse]. (Paris, Lévy.)

THE French apparently will never tire of producing that pleasant reading called *Memoirs*, *Recollections*, *Ana.* From a couple of books now before us, of no extraordinary value, a few traits and anecdotes of notorious people may yet be collected. It is inevitable to the writers that they should believe in the good old times, and hold that there are now-a-days no talkers, and no houses for the assemblage of the same, such as they rejoiced in formerly. The fashion of clubs for the men, borrowed from coarse and practical England, is held to have had its part in destroying that deliciously mixed society of both sexes, queened over by some d'Espinasse, or Geoffrin, or Récamier, or Delphine de Girardin. Then, though no sane person can maintain that old French society was virtually purer than that of to-day, "there was a form" (as *Lady Blarney* said) in its intimacies, ties and intrigues, which of late has been thrown to the winds. A Voltaire and a Du Châtelet could pay visits at august country-houses, upsetting the same by their strange habits and their strange hours, without shock to anybody. Your novelist or philosopher, now-a-days, may for his leisure hours have recourse to female society assuredly less presentable, but virtually no more immoral. Scientific frailty, or spiritual frailty, was of old welcome in the most rigidly arranged *salons*, merely on condition that they should behave prettily and talk witty. Stupidity and slang, however finely they be clothed with personal beauty, or instinct with mother-wit, are not eligible for society. Now, the men show, it is complained, an increasing disposition to roam the world at their ease and *incognito*, and to forsake the refined pleasures of home (a French home, be it recollect) for such less formal and more luxurious, if less intellectual, allurements as the palace of a Lola Montes or a Rigelboche offers, to be countenanced by no gentlewoman. How far the social usages of a country in which a grown man apathetically subscribes to be married by treaty to some girl of temper and talent unknown, who is yet more willing than himself to be thus settled for life and domesticity, are to be charged with the fancy for what may be called vagrant pleasures on the part of men, let the strong-minded women of France determine. Enough, for the moment, to accept what the less strong state as a sad fact, that betwixt "these men" and "those creatures" the *salons*

of France have perished, and the lively talk about everything and nothing, which used to animate them, knoweth its place no more.

The lady, who is to be heard first, tells of the end of a period preceding the epoch when statesmen of mark and intellect were not ashamed to go and receive political hints and instructions from the Princess Lieven. Her recollections principally concern themselves with the firesides of the Princess de Vaudemont, Isabey the painter, Countess Rumford and M. de Bourrienne, and stop before the days of the Citizen-King began. It may be feared that some of Madame de Bassanville's anecdotes are more amusing and malicious than to be relied on. The Princess de Vaudemont, who held her court during the Restoration, was almost the last, we are told, of the high-bred ladies of the old school,—a born Montmorency; with a tact and grace worthy of so grand a name, though she was little, bony, fat and red-faced. She received company every evening, giving up concerts, theatres and balls;—she had a passion for pet dogs, one of whom had a tall footman expressly to wait on him;—she had her own pet Abbé, too, for whom she used, in cold weather, to send her carriage, filled with furs and rugs, and hot-water bottles. Her two most distinguished guests were M. Talleyrand and the Count Louis de Narbonne,—men as elastic in their principles as they were full of *esprit*. She received, too, that M. de La Chaise,—not the *Père*, of course, but the *Pifset*, of courtly memory,—who had made himself famous by the speech with which he greeted the Emperor when that potentate passed his way:—"God created Napoleon, then rested himself." Then there was the Duchess de Duras, author of "Ourika," a novel which in its day was the rage, so compendiously described by M. Jouy as "the story of the black woman who, in despair at not being white, became a Grey Sister." Madame de Duras was as fond of studying "life" for professional purposes, as was the Caliph Haroun for amusement. A tale is pleasantly told how, herself disguised, she met with a young officer in the gallery of the *Théâtre Français*, wormed from him the secret of his disappointments and discontents, and in the end astonished him by mysteriously getting for him the desired promotion, much as such consummation was brought about in "La Favorite." Then there was the Marchioness of three asterisks (the memorialist declining to give the real name), who was intimate with the melancholy and unpopular Duchesse d'Angoulême, and vouched for the amiability and generosity of that misunderstood lady—and what is more, for her forgiveness. The Marchioness declared (and Madame de Bassanville asserts that her eyes have seen proofs in the shape of receipts) that the Dauphiness actually for many years allotted from her privy purse a pension to Charlotte Robespierre, the sister of the "sea green" man. Such were some of the high and mighty personages whom the Princess de Vaudemont collected in her drawing-rooms. But other company, if less august, more diverting or artistic, figured there: among other persons, Comte, the conjuror and ventriloquist; Madame Malibran, the generous, the gifted, the capricious heroine of so many adventures apocryphal and real. Here is a story told how the *Desdemona* was mysteriously spirited away from the theatre at the close of the opera—cloaked, hooded and blindfolded (as has happened again and again to the surgeon provided for in secrecy to assist a lady in a mask, whom no one is to recognize, through the pains of labour). The *prima donna*'s destination, however, was merely a superb boudoir, brilliantly lit up, with a harp in the middle of the room and a table with a note on it. The note said

that the unknown person who had planned this abduction only requested that *Desdemona* would sing her Willow Song for the unknown person's private pleasure. At first the entrapped Spanish lady was furious at such a trick being played her; but finding no means of flight—in the matter-of-fact hope of deliverance, she did sit down and sing, and was thanked by the voice of the unknown,—afterwards set free, and carefully taken home. The story ends with a pair of magnificent diamond earrings found on Malibran's toilette-table when she entered her room. Choron, too, whose training school of vocal music did so much for France in its day, was among Madame de Vaudemont's guests. Such glory and entertainment, however, as her *salon* possessed passed away when the days of July came.

Isabey's house, on the whole, furnished material for a more amusing chapter: the guests assembled there were less aristocratic and more miscellaneous. The master of it was a thorough courtier: no matter whether the Government was monarchical, imperial or republican, he was perfectly ready to devote his portrait-painter's art to making agreeable miniature likenesses of "the powers that were." He belonged to Nancy, and studied, on making his way up to Paris, in the work-room of David; very early showing, however, that the grand historical style of his master was not to be his style. He rose in the world by designing ornaments for snuff-boxes and buttons (later in life, he not only designed, but absolutely made ball-dresses for his beautiful wife);—painted Madame Venotte, Marie-Antoinette's devoted lace-woman;—taught in Madame Campan's seminary (among other pupils, Queen Hortense);—in drawing a group of the celebrities assembled at the Vienna Congress, outwitted Wellington, who is here somewhat apocryphally described as having made it a condition of sitting that he should have the most conspicuous place in the picture: Talleyrand, it is added, having made the same stipulation. He arranged a congregation of dolls in coronation costume, as rehearsal and preparation for the ceremony in which Napoleon the First was crowned. Like other painters, Isabey delighted in the company of musicians: Grétry was one of his favourite guests and friends, till the friendship was broken by the painter, by way of a joke, setting a nightingale-pie with truffles before the composer of "Zémire et Azor,"—a melancholy, touchy and restless man, who was easily affronted, and took the pie for anything rather than a compliment. Another of Isabey's familiars was a more crabbed musician still,—Cherubini, a man with as wide a reputation for abrupt and unfeeling sayings as Abernethy or Rogers:—

All the world admired his talent; but his contemporaries had much to suffer from his surliness, since he struck about him with his snout, right and left, without sparing any talent. The friends of Zimmermann, the learned professor of the piano, were one day tormenting Cherubini to get his vote, in order that Zimmermann might enter the *Institut*. "Come, Monieur Cherubini, do a gracious thing: Zimmermann is such a capital fellow!"—"P'r'blou!" exclaimed the great composer; "Cadet Roussel, he was a capital fellow, too; but no one, that I know of, ever thought of making him enter the *Institut*." Another time he was present at the first representation of an opera by Halévy, his pupil [the story is told of "La Juive," Ed.], a work which had a great success. Towards the close of the performance, the triumphant composer went into his master's box, happy, beforehand; to receive from his magisterial mouth the ratification of his triumph. But the other, in place of speaking, looked east and west distractedly, without having the air of seeing any one. "Ah! my dear master," said Halévy, sadly disconcerted, "have you, then, nothing to say to me?"—"Eh!

it is thou, unlucky creature, who sayest nothing," cried Cherubini, with temper; "for here three hours have I been—I, and thou hast said nothing to me!—nothing at all! nothing at all! nothing at all!"

Nothing gives less trouble or is more sure of its effect than amenity such as this. Nothing could be easier than for the severe and real poet, who had written for the Church his "Requiem," and for the stage his "Medea," to sneer at Adolphe Adam as "the Paul de Kock of music"; but who would care to rise to the throne of authority, even with such facility, by unfeeling ill-nature like this!—and unfair to boot, so far as wholesale depreciation is implied in the comparison just cited. The novelist who could write "Frère Jacques" (in its commencement and close as powerful a novel as has been written in our time), is not an inventor to be gibeted in reputation by the most solemn Academician who ever sat on the bench of classical orthodoxy.

There is no lack of gossip such as the above in Madame de Bassanville's pages; though in some of her anecdotes we find the rouge and the false hair of the romancer brought in to deck out the incomplete natural figure who sate for her portrait. So did not paint like female artists such as a De Sévigné, Burney and Lady Morgan. Every touch from their pencils had life in it. Their men and women breathed. But enough of a pleasant, trifling book.

M. Delécluze, whom we have associated with the sprightly lady, has remembrances of sixty years worth communicating,—such as any man of letters conversant with the busy world can hardly avoid accumulating. His close connexion with a journal holding a position like that of the *Journal des Débats* of itself brought him into contact with many of those concerning whom the world is anxious to hear; but he has not the happy facility of transmitting his impressions with brightness. Under some idea of modesty, possibly, or else with a false taste analogous to the sickly use of "we" for the first person (so dear to lady travellers who publish their adventures), M. Delécluze writes perpetually of himself as "Etienne," and occupies himself more willingly, it seems, in recalling what Etienne foresaw, and prophesied, and said, than in noting traits and peculiarities of such authors as Brânger, Balzac, De Lamartine, D'Arlincourt,—of the Récamier set, of the journalists, and of the artists whom he has known. Here and there, it is true, we pick out a trait: as, for instance, the diligent care with which the Lady of the Abbaye-aux-Bois composed the labyrinths of chairs in her drawing-room, when she was expecting talkers of different opinions—so that *Rouge* might not sit so near *Noir* as to be obtrusively contradictory, or beyond reach of those gentle interposing words by which, like an accomplished tactician, she set everybody to rights, and proved that

Naught was everything, and everything was naught, while she glided to and fro among her *parterre* of guests. Then, M. Delécluze has a good story of Madame Sophie Gay, happy as a queen or an editor in "the latest intelligence" of M. de Montmorency's recovery (not death, as had been apprehended), and rushing off home with the news, in order that her daughter Delphine (Madame Émile de Girardin) might arrange accordingly an ode which had been got ready to the point of waiting for either contingency,—Delphine Gay being then a celebrity, on the strength of her eloquent recitation of her own poems, to which her beauty added no small charm. He is most at home ("Etienne," we mean) on a level or in the shallows,—and in small anecdotes such as the above. But the following passages add something to our know-

ledge if they do not enhance our personal liking of one of the most vigorous of modern French writers, Paul-Louis Courier:—

One day [we shall take leave, while paraphrasing, to condense a little] Bertin said to Etienne, "You are intimate with Courier?"—"Yes."—"What sort of a man is he?"—"A strange enough man; frank enough, there can be no doubt, but who parades his frankness, and employs it as an ingredient with which he can add piquancy to his writings. He is to be relied on in intercourse; his conversation is always solid and diverting."—"He is married?"—"Yes, he has made a sad enough marriage, as all men do past the age of fifty years who marry very young wives. Alas! it is his love of Greek which has made him fall into this wasp's nest. When he made acquaintance with M. Clavier (author of a translation of 'The Voyage of Pausanias'), their literary relations took the character of friendship." \* \* Presently introduced to the family of the learned man, Courier had opportunities of seeing his daughter, for whom he soon felt some compassion, because of the state of neglect in which this young person was left by her father, always leaning over his books; and by her mother, always flying about the world. The daily habit of seeing this young girl, the friendship and the literary relations so closely established betwixt Clavier and Courier, determined the latter to ask for her in marriage. The affair was soon concluded; and the father gave his future son-in-law to understand that he was one day to inherit the library, the manuscripts, the mass of scientific matter collected. These promises sufficed to decide Courier to the marriage, though he was little disposed to it, and not in the least fit for it. \* \* As he later owned to his friends, he became desperately in love with his wife during their first days of married life. Then, when the passion of politics took the place of love—when he was writing his pamphlets and remaining in Paris to see them through the press,—when, at last, on his being shut up in Sainte-Pélagie because of what he wrote about Chambord, his wife was left alone at Veretz, charged with the management of the property,—trouble began in the house. It became greater still when, on coming out of prison, he wished to ascertain the real state of his circumstances. His respectable mother-in-law simply declared that, owing to unlucky speculations, her daughter was 20,000 francs in debt; and having said this, left her son-in-law to face the matter as best he could. \* \* More than a year before this occurred, when, in 1820, I accepted an invitation from Courier to go and see him at Veretz, I was present at a scene which excited grave anxieties with regard to his future happiness. The name of Veretz had been given, not to a village, but to some houses, the most important of which was the farm which belonged to Courier and his wife; the false vine-grower having taken it into his head to make a peasant of Clavier's daughter. Situated on a level, at the top of a sort of steep bank, at the foot of which winds the Cher, this dismal habitation, surrounded by tufts of wood and land under cultivation, was, in fact, only fit for agricultural peasants. It was there, however, that the intellectual Courier took up the foolish idea of retiring with his young wife. Their living-rooms, properly to speak, were simple but comfortable; but Courier had nothing to do with them, save at meal-times, and when Etienne arrived, the first thing done by his host was to conduct the guest into the Greek workshop. \* \* Fancy a room without paper on the walls, without curtains to the windows, having for furniture merely a writing-table and a mattress on the floor, almost entirely covered with tattered Greek and Latin books of almost every size. "It is here I work and sleep," said the make-believe vine-grower, forcing a smile to his melancholy face; "it is here that I am happy." \* \* His wife was a pretty person, of a lively wit, who, during the three days which I passed at Veretz, seemed to me amiable and of a gay character. There were two other guests already there: a Welshman, not too young, and his daughter, of whose company the hostess appeared to be fond. To amuse them, Madame Courier fixed to take them on the Sunday to a village *fläche* at some distance from Veretz. We had

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all dressed before dinner; Courier, however, came to table in a horrible greatcoat, with a torn collar, and in great, rough, dirty shoes. The dinner, however, was gay enough. But when we rose from table, our host, putting an old hat on his head, and taking up his great stick, with its iron ferrule, turned to his company and said, "Come, then, let's be off." Madame Courier's face changed; then making an effort to hide her vexation, and laying everything to the charge of one of the absent fits to which, she said, Courier was liable, she pushed him, not without resistance, into the next chamber, where I followed him.

Of course, to harangue this rough Hellenist and pamphleteer on the duty of dressing better in the country when "company" was to be taken an excursion on a Sunday. Matters could not come to good, if this was a fair sample of the daily life of so ill-assorted a pair; but the tale itself, and the tone of it also, enable us to take no unfair measure of M. Delécluze as the companion and observer of men of genius. He adds later, still speaking of Courier,—

One passion absorbed him beyond any other—that of writing. To meditate, to mould in a thousand forms a phrase till he had given it the turn and the perfection of which he had dreamed, suspended in him the feeling of the most acute pain—made him, for the moment, happy. When one knew him intimately, it became hard to believe that the composition of his pamphlets could be inspired by the violence of his political ideas. The gravest things took a burlesque tinge in passing through his imagination. Rabelais was his real Homer; and it is likely enough that for Courier, the Charter, tithed by Louis the Eighteenth, and the ultra-royalism of the Restoration, merely served him as pretexts for exercising himself in a style of composition favourable to his talent.

It may be so; yet it may be also that M. Delécluze has the horror of humour which characterizes the dull and demure man of respectable acquirements and respectable conduct all the world over—which has made some persons misconstrue such a man as Sydney Smith, and other solemn folks come forward heavily charged with answers calculated to criticize and to crush the whimsies of a Charles Lamb or a Thomas Hood. Indeed, what is already known of M. Delécluze in his capacity as a critical writer bears out this opinion. He is temperate, tame and tepid; not unable to observe, but unable to allow for variations of standard—to consider aberrations as separate from precedents. Amiable and conscientious, we doubt not, he has been throughout his protracted life of labour; but neither remarkable as a collector, nor original as a thinker, nor profound as an analyst.

*Prehistoric Man: Researches into the Origin of Civilisation in the Old and the New World.*  
By Daniel Wilson, LL.D. 2 vols. (Macmillan & Co.)

ONE must admire the equanimity of an archaeologist, who, while the vast area of the Northern Continent is convulsed with civil war, presents two thick volumes as candidates for public favour, treating principally, it is true, of the races of the American Continent, but also of the races of America as they existed before a single European set foot on the Western hemisphere, —and endeavours, by the light of archaeology, to exhibit to us the first founders of civilization in the vale of Anahuac, the builders of the Earth-mounds of the Mississippi, and the workers of the deserted Copper-mines of Lake Superior. Great, however, is the faith of the archaeological temperament; and we doubt whether Archimedes himself, puzzling over his problem amid the riot of his captured city, affords a more striking example of the power of the philosophic nature.

Endeavouring, therefore, to follow Dr. Wil-

son's example, and to give ourselves up to a consideration of prehistoric man under his guidance for a while, we find the main idea of his treatise to be a pre-eminently scientific one,—namely, by archaeological records to obtain a definite conception of the origin and nature of man's earliest efforts at civilization in the New World, and to endeavour to discover, as if by analogy, the necessary conditions, phases and epochs through which man in the prehistoric stage in the Old World also must necessarily have passed before we find him, as the very dawn of Old-World history exhibits him, in a more developed stage of civilization than the American races had reached in the days of Cortez and Pizarro. The aspect of the empire of Montezuma and the Incas of Peru, splendid as it was in some respects, is, in the essential characteristics of its relative advance in the scale of civilization, behind the earliest discoverable state of society in Egypt or Hindostan: for, as the course of man's industrial progress can be shown to have run generally from a stone age to a bronze age, and from a bronze age to an iron age, it must be remembered that the Peruvians and Mexicans had not yet passed beyond the age of bronze, and that the intellectual stage they had reached, as manifested by their picture-writing, is lower than that disclosed by the far more expressive symbolism of the early Egyptians.

The novel portions of this work, from the special opportunities of the observer, are those which the writer has dedicated to the arts and sciences of the American races, and the chapters on Fire, or the Promethean Instinct (as Dr. Wilson terms it); on the Canoe, the expression and the implement of the Maritime Instinct; on Tools, as the expression of the Technological Instinct; on the Copper Mines of America, as indicative of the dawn and progress of a Metallurgic era; on the Alloys made use of in aboriginal relics, and their proportions of brass and tin as compared with the alloys of Egypt and Etruria; on Earthworks, as the embodiment of the first Architectural Instinct; and on primitive American Pottery,—may all be read with deep interest and instruction. Of these chapters, those on Copper and on Earthworks afford the most conclusive evidence of the antiquity of the primitive industrial occupations of the New World. The author, from personal observation, gives a very interesting account of the copper mines of Lake Superior, which, though still highly productive, were worked and abandoned centuries ago, long before the period to which Indian tradition reaches, and of the names of which—who they were or whence they came—nothing can be learnt; only their stone hammers, mauls, copper chisels and adzes, together with masses of copper wholly or partly wrought, are found in abundance in exactly the same position in which they were abandoned. Dr. Wilson inquired of an old Chippewa chief if he could give him any information, and received the following reply, in the sententious spirit of Indian philosophy:—

"The white man thinks he is the superior of the Indian, but it is not so. The Red Indian was made by the Great Spirit, who made the forests and the game, and he needs no lessons from the white man how to live. If the same Great Spirit made the white man, he has made him of a different nature. Let him act according to his nature; it is the best for him; but for us it is not good. We had the red-iron before white men brought the black-iron amongst us; but if ever such works as you describe were carried on along these Lake shores before white men came here, then the Great Spirit must once before have made men with a different nature from his red children such as you

white men have. As for us, we live as our forefathers have always done."

But a more irrefragable proof of the length of time which has elapsed since their abandonment is in the antiquity of the trees which have overgrown the mounds thrown up at the mouths of the works, in some of which eight hundred rings have been counted, and some are supposed to be the descendants of still more centuries of forest growth. Why or how these mines were abandoned in full working order, with masses of copper already prepared for carriage, is a problem which does not seem likely to be solved. The evidences remaining prove the existence, at some former period, of a mining population in the upper region of Lake Superior, but indicate, at the same time, an abrupt termination:—

"Whether by some terrible devastating pestilence, like that which nearly exterminated the native population of New England immediately before the landing of the Pilgrim Fathers; or by the breaking out of war; or, as seems not less probable, by the invasion of the mineral region by a barbarian race, ignorant of all the arts of the ancient Mound-Builders of the Mississippi, and of the miners of Lake Superior; certain it is that the works have been abandoned, leaving the quarried metal, the laboriously-wrought hammers and the ingenious copper tools, just as they may have been left when the shadows of the evening told their long-forgotten owners that the labours of the day were at an end, but for which they never returned. Nor during the centuries which have elapsed since the forest reclaimed the deserted trenches for its own does any trace seem to indicate that a native population again sought to avail themselves of their mineral treasures, beyond the manufacture of such scattered fragments as lay upon the surface."

From the ornaments and implements found amid the vast earthworks of the Mississippi and Ohio, so accurately described in Messrs. Squier and Davis's interesting book, there can be no doubt that the races who built these enormous constructions required the co-operation of masses of organized labour equal if not superior to those which constructed the Pyramids,—were in commercial relation, at least, with the miners of Lake Superior. Further evidence also in the relics is to be found that the Mound-Builders were in communication with Peru. Dr. Wilson has three very interesting chapters on the construction and nature of these immense memorials; and from their consideration, and still more from the great quantity of utensils, implements, pipes and ornaments which have been discovered in them, he draws important conclusions as to the state of the industrial and artistic progress at which these builders had arrived, and also as to the distinctive difference discernible between the commencement of European and American decorative Art.

In the earliest or rudest form of weapons, implements and pottery, where mere utility was the aim, there is little difference to be found between aboriginal British and American workmanship; but immediately fancy is called in to assist the workman, the results have instantly a different character:—

"But the moment we get beyond this primitive and mere utilitarian epoch of rudest art, the contrast between the products of early European and American artistic skill is exceedingly striking; and their value to the ethnologist and archaeologist becomes great, from the insight they give into the aspects of mental expression and the intellectual phases of social life, among those unhistoric generations of men. The useful arts of the British Allo-panthian progressed until they superinduced upon themselves the decorative and Fine Arts. But the ornamentation was inventive, and not imitative; it was arbitrary, conventional, and singularly persistent in style. It wrought itself into all his external expressions of thought, and whatever his

religious worship may have been, we look in vain for proofs of his idolatry among all the innumerable relics which have been recovered from the supposed Druidical fane, or the older cromlechs and tumuli of the British Isles. The very opposite characteristics meet the eye the moment we turn to the relics which illustrate the primitive arts of the New World. There indications of imitative design meet us on every hand. Even the rude tribes of the north-west, though living in the simplest condition of nomadic savage life, not only copy the familiar animal and vegetable forms with which they are surrounded, but also represent, with curious ingenuity and skill, the novel objects which European enterprise introduces to their notice. Even their plaited and woven grass and quill-work is made to assume a pictorial aspect; and the decorated Indian pottery is not only frequently ornamented with patterns suggestive of their being derived from flowers and other natural objects, but the more elaborated examples are occasionally moulded into the forms of animals. Still more is this the case with the tubes, masks and personal ornaments, but, above all, with the pipe-heads of the ancient Mound-Builders. Nor does it stop with those smaller productions of Art; but, as we have seen, this same remarkable imitative faculty finds expression in the great earthworks both of Wisconsin and Ohio, where the ingenious artist has wrought out his representations of natural objects with the same material with which his enduring Pyramids are reared, and on a scale akin to the colossal Sphinx, that has looked forth from its stony eyes on the memorial Pyramid of old Cheops, while that gnomon of the Nile's desert sun-dial has traced, with its unresting shadow, the revolutions of thirty centuries of time."

The subsequent chapters on the progress of the Decorative Arts are not quite so satisfactory; but we are constrained to pass over these to take note of Dr. Wilson's interesting disquisitions on the probable cause of the migration of the American man into the Northern and Southern Continents. The original tendency of the ethnologist was to make one distinct species of all American nations, and to isolate them entirely from the other races of the world; and the philologist also formerly pursued the same course—exaggerating the phenomena which seemed most characteristic of the American languages into linguistic features common to the New World and utterly unknown elsewhere. But as physiological investigations have advanced, the theory of an essential isolation and ethnic diversity for the American man has yielded to contrary evidence; and, similarly, the course of philological discovery has been such as to tend to disprove that radical difference which was formerly assumed between the American and all other forms of speech; and, moreover, important elements of relationship are traceable between the languages of America and those of the Polynesian family:—

"Gallatin early drew attention to certain analogies in the structure of Polynesian and American languages as deserving of further investigation; and pointed out the peculiar mode of expressing the tense, mood, and voice of the verb, by affixed particles, and the values given to place over time, as indicated in the predominant locative verbal form. The peculiar substitution of affixed particles for inflections, especially in expressing the direction of the action in relation to the speaker, is common to the Polynesian and the Oregon languages, and also has analogies in the Cherokee. Subsequent observations, though very partially prosecuted, have tended to confirm this idea, especially in relation to the languages of South America, as shown in their mode of expressing the tense of the verb; in the formation of causative, reciprocal, potential, and locative verbs by affixes; and the general system of compounded word-structure. The incorporation of the particle with the verbal root appears to embody the germ of the more comprehensive American holophrasms. But here again, while seeming to recover links

between Polynesia and South America, we come on the track of affinities no less clearly Asiatic. Striking analogies have been recognized between the languages of the Deccan and those of the Polynesian group, in which the determinate significance of the formative particles on the verbal root equally admits of comparison with peculiarities of the American languages. On this subject the Rev. Richard Garnett remarks that most of the languages of the American continent respecting which definite information has been acquired, bear a general analogy alike to the Polynesian family and the languages of the Deccan, in their methods of distinguishing the various modifications of time; and he adds: 'We may venture to assert in general terms that a South American verb is constructed precisely on the same principle as those in the Tamul and other languages of Southern India; consisting, like them, of a verbal root, a second element defining the time of the action, and a third denoting the subject or person.' Such indications of philological relation of the islands of the Polynesian archipelago and the American continent to Southern Asia, acquire an additional interest when taken in connexion with remarkable traces of megalithic sculpture and of ancient stone structures in the Pacific, long ago noted by Capt. Beechey on some of the islands nearest to the coasts of Chili and Peru, and more recently observed on Bonabé and other islands lying off the Asiatic shores."

Finally, as to the courses of the tracks of migration into America, Dr. Wilson is in favour of the following hypotheses, which still, however, are to be regarded but as hypotheses:—

"The idea which seems best to harmonize with the varied though still imperfect evidence thus glanced at, when viewed in connexion with a supposed Asiatic cradle-land, conceives the earliest current of population destined for the New World to have spread through the islands of the Pacific, and to have reached the South American continent long before an excess of Asiatic population had diffused itself into its own inhospitable northern steppes; that by an Atlantic oceanic migration, another wave of population passed by the Canaries, Madeira, and the Azores, to the Antilles, Central America, and probably by the Cape Verdes, or, guided by the more southern equatorial current, to Brazil; and that, latest of all, the Behring Straits and the North Pacific Islands may have become the highway for a northern migration by which certain striking diversities of nations of the northern continent, including the conquerors of the Mexican plateau, are most easily accounted for. But of this last especially, the evidence is chiefly inferential; and the more obvious traces rather indicate the same current which set from Southern Asia to the Pacific shores of South America, moving onward till it overflowed by Behring Straits and the Aleutian Islands, into the continent from whence it was originally derived. But such are only guesses at truth, suggestive it may be of definite views, and permissible in gathering up the last stray links of such accumulated, though still very imperfect, evidence; but not to be confounded with its more obvious teachings."

We omit to make any remark on the concluding chapter, entitled "Guesses at the Age of Man," which contains an attempt to convert the whole of the contents of the two volumes into a final pleading for the literal interpretation of Revelation.

*The Ganges and the Seine: Scenes on the Banks of Both.* By Sidney Laman Blanchard. 2 vols. (Chapman & Hall.)

For the convenience of a title—neat and new—Mr. Blanchard has omitted from his title-page all reference to a few fragments in these volumes which were picked up on the banks neither of the Ganges nor the Seine, but in libraries of quaint literature, and by the waters of that exhaustless, hot-and-cold, inconceivably capricious fountain which supplies the light writers of our day with "wit and humour." Still, the mass of the book is made up of

Indian and French reminiscences, some gay, others serious, all pleasantly and cleverly written. Those relating to India are, for the most part, original; the others, in general, are reprints from favourite periodical pages at home. Mr. Blanchard went to India as if with a thorough design of at once enjoying his travels and stocking his note-books. He is far from treating his reader as one who has been round the world, but, beginning with Agra, dashes off a little historical sketch, and describes the Pearl Mosque as though not even Sleeman had seen it. This, perhaps, is a mistake—and it is frequently repeated—since the original remarks of an intelligent Englishman on the country and people as seen by him would have possessed more interest than a reiteration of panegyrics on the marble screens of the Taj-Mahal, or anecdotes of the Emperor Akbar. The picture of "Provincial Life in India," a relief from architectural sentimentalisms, is amusing, and has in it a tinge of wholesome satire—hitting off smartly the follies of the unseasoned youth who visits India expecting a round of balls, suppers and amateur theatricals. judiciously, Mr. Blanchard aims at varying his outlines by turning from English foibles to native politics, and contributes a few interesting pages on the little-known tribes of the Santhals. "The Road in India" is a spirited rattling-off of local reminiscences, followed by "India and Cotton," solid in style and matter. Many readers will thank Mr. Blanchard for explaining and illustrating what the mysterious words, so long prominent in home newspapers, "Nil Darpin" mean; which he does, even so as to render the subject lively. A chapter on the Famine contrasts with this and with another which succeeds it, "The Simpkins in India." We venture on an extract from this, reflecting the early impressions of an English servant-maid in the City of Palaces:—

"I wish, Jon, you could C the figgers we wos the 1st day after sleeping hear; I mean with the musketeers, which was at us all nite. This is small Inn sex, something like an At, which bites; O mi, just don't they. Miss Helloease, she cum down to breakfast with a Noas like I dont no what, and all the fammily did nothing but scratch till I short they would have wore themselves into wholes like a Kalendar. Nex nite they found out that they ought to have putt themselves into nets like a fish, which was hanging to their beds; which I found out and shade them how. There is a place here called the Strand, but quiet diffurunt from the strand, which there is no temple bar, and only one Pelisse which wears moustarch and a Higlass. And the pepel drives hupandownd, lying in their Karridges as if they wos in bed; with blak men, hony phancy, a driving of them, and hothers with hoses tails a hanging on behind, which is called sizes, though I don't think there size is any great shaks either. The shoppa is all privit houzes, and so is the Churches outside, xcep one or 2, such as the New Kithedral, a most butifull building like Pankridge's. But ho Jon, if you see the linnin drapers and the dentisities a riding and a driving as if they wos the lauds of the land, and the blak fummen without envy calven a sitting on the baks of their koches, or a running along, I'm sewer you wd go into a phitt."

There is no reason why India should not be described in the housemaid's orthography, as in the more precise and less accurate pages of subalterns six weeks old in their Oriental experience.

Among Mr. Blanchard's anecdotes we find this, in relation to the Mutiny:—

"One night I owed my arrival home, after dining with some friends in the garrison, entirely to the ready wit of a private soldier, who by the way was not an Irishman, as ready-witted soldiers are usually supposed to be. On walking leisurely towards the gate I was stopped by the sentry with

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the customary question, 'Who goes there?'—'A friend,' was of course the answer.—'Advance, friend, and give the parole.' This was just what I was unable to do; and after a long parley, which did not seem likely to effect the object, a soldier who was lying on a charpoy close at hand came to my relief. 'It's a very bad word to-night, sir,' he said.—'I am very sorry to hear it, my man,' I answered, 'but I should still like to know how bad it is.'—'It's wosser nor bad, sir, this time,' he rejoined with great gravity. I was aware that the 'run' of the pass-words for the last ten days had been upon the names of Indian stations, so I had no difficulty in arriving at a conclusion. 'Wusseerabad,' I answered promptly, and passed on, to the great relief of the sentry as well as myself. The 'run' upon pass-words, by the way, is sometimes carried on to an amusing extent. In the same year of disorganization, 1858, there was a brigadier at one of the north-west stations, who was supposed to have been blighted in his affections, and who invariably fixed upon *female* names for the *parole*. After going the whole round of proper names denoting the female kind, even to the Clementinas and Wilhelminas, and such tortuous varieties, he would begin over again at compounds, as 'Mary-Anne,' 'Amelia-Jane,' 'Anna-Maria,' and so forth. In this manner he always kept himself and the Garrison under the softening influence of feminine associations. I heard a story à propos of pass-words, about the same time, which I think has not found its way into print. A certain noble lord and distinguished cavalry officer, was proceeding on the 'grand round' one night, having the pass-words for the different posts all ready written on a slip of paper in his pocket. On being required by a sentry to give the *parole*, he referred to his memorandum, and gave the wrong one. 'Exeter' would not do; he was equally unsuccessful with 'Plymouth'; at last, after reading another name or two, he growled with characteristic impatience, 'Devonport and be — to you.'—'Pass Devonport, and be — to you,' replied the sentry, happy in the glory of having sworn at the great man without the possibility of reproof.

Easy and not flippant, pointed and not dogmatic, with interludes of studied nonsense to relieve his graver chapters, Mr. Blanchard has put together two agreeable volumes in which the French sketches contrast curiously and characteristically with the Indian.

#### OUR LIBRARY TABLE.

*Rose and her Mission: a Tale of the West Indies.* By Mrs. Henry Lynch. (Hamilton, Adams & Co.)—Sympathisers with the wrongs and sufferings of the negro will be glad to hear of some estates amongst the West Indian Islands on which the slaves were treated with gentleness and consideration. Such was the case in the island where dwelt the author of this tale. And the owner of the estate was rewarded for his system of kindness by the good conduct of his labourers and the industry with which his crops were gathered. Moreover, there seems to have been as much happiness amongst them as, if not more than, amongst many English workpeople. Yet oppression was the rule, whilst this little estate was an oasis in the moral desert, and in it both soul and body were cared for. The heroine of the tale is Rose Annerley, a teacher of a class of negro children, who were brought together to receive instruction about the time when the act of emancipation had been passed. The majority of the owners of slaves became more oppressive as the time for liberation drew on, but such was not the case on this estate. The owner, indeed, endeavoured to prepare his servants for the new era of liberty opening upon them, which, strange to say, they could not understand. "They were like people who, having been shut up in the dark, were suddenly placed in a flood of light; they could not see—they were blind as to the nature of freedom." But upon drawing a comparison between the English and the West Indian poor, the advantage does not seem to be so very greatly in favour of the former. "People were complaining in the West Indies that the negroes could not understand the difference between

idleness and freedom, that they could never comprehend the nature of industry; but it seemed to me that the English peasantry were much in the same plight." There is not much plot in the tale, but whatever insight is here given into the condition of the negroes was obtained through Rose's mission amongst the slaves. With regard to their idleness, the author says, "their languor and quietude is, after all, more in manner than in the amount of work they can accomplish during the day. And, indeed, I have often observed among the negroes that they do not labour at labour as the English poor do. They take their work more easily and gently; and this, perhaps, attaches to them a character of inertness not really their due." The writer knows her subject well, and her little tale will have an interest for every gentle heart.

*Jane Grey.* Par Alphonse Bret. (Paris, Jung-Treutte.)—The story of Lady Jane Grey is so well known in all its details that it would seem to defy fiction; but the ingenuity of French authors is too strong for even so hackneyed a subject to keep its shape. In passing through the alembic of a Frenchman's brain sober English history plays wonderful pranks. *Sur les bords de la Tamise*—On the banks of the Thames, on aperceau le château Gothique du Duc de Suffolk—might be seen the Gothic castle of the Duke of Suffolk,—situate, we are told, "a mile from London": but this castle has been fetched from the banks of the Rhine—an imposing mass of stones, dilapidated by centuries and the inclemency of the weather. It was so extensive and wonderful, this ruin, that it astonished the regards, seized the thoughts, and forced the traveller to ask himself whether the hand of the Devil had constructed, and the hand of man had broken and mutilated, so much grandeur, or vice versa. Lady Jane Grey and Lord Guilford Dudley are sailing in a pleasure-boat, strictly tête-à-tête, on the bosom of the Thames, on a cloudy day in autumn: the lady is described in all her charms and all her virtues, the young man is simply furnished with a *justaucorps de satin*. They discourse on the beauties of nature, and on a dream which the Lady Jane has had the night before, of an ominous nature. By way of compliment, we presume, to the English nation, the novel is highly moral, dreadfully dull and dismally melancholy. The Princess Mary—"bloody Queen Mary,"—the jealous and doting wife of King Philip—was, the French author assures us, the victim of an unrequited attachment to Lady Jane Grey's husband: hence the implacable cruelties that stained her reign; hence the execution of Lady Jane and of the Lord Guilford Dudley, who might have been a king consort if only he would have married Queen Mary. The historical details are comical; the main facts of authentic history are so disguised and travestied that they resemble the caricatures of a magic lantern. One laments the days of Alexandre Dumas, and would thankfully welcome even the interminable 'Comte de Bragelone.' There was a theatrical *vraieemblante* about Dumas; but his successors have even less matter-of-fact truth, and are dull beyond all permission.

*Something of Italy.* By W. Chambers. (Chambers.)—The charm of these notes of a brief tour through Turin, Genoa, Florence, Rome, Naples, Lombardy and Venetia, is their simplicity. Attempting to record "something, not much, about Italy—just those glances at the country, its people and usages, which were casually obtained during a three months' excursion in the spring and summer of 1862," they will be acceptable to the thousands of intelligent persons who, unable themselves to travel, wish, at the present crisis, to see the outside of Italian life through the eyes of an observant and educated tourist. As he walked through the broad, handsome, regular and bustling streets of Turin, Mr. Chambers was "quite struck with the demonstrations of activity. On all sides the people seemed to be eager in their conversations and discussions, as if conscious of their new obligations and privileges; and it would have amused any one to see the universal demand for the cheap newspapers which were issued daily, without restraint, by the press." At Rome, literature took another form. "In visiting one of the printing-offices in Rome, I found that the largest impression of any

product of the press is that of lottery-tickets. Thousands were in course of being thrown off in obedience to official authority, and the profit on their sale is said to form a branch of the public revenue. I am aware that the purchasing of lottery tickets is a general Italian weakness, for we found the system going on everywhere; but considering the spiritual character of the Roman Government, I should not have expected to find the lottery flourishing so conspicuously and on so mean a scale under its patronage. The sale of the tickets takes place at shops throughout the town, and at a price so small as to accommodate the poorer inhabitants." Speaking of Neapolitan funerals, Mr. Chambers says, "When there is a deficiency of cash, matters take a different turn; and on reading what I have got to say, the poor in England may feel that they are born to other blessings besides those enjoyed during life. Surmounting the open grounds of the Campo Santo Nuovo, there is a quadrangular structure, comprising private burial-vaults; and in the centre of it is a square paved court with subterranean depositaries. It is in this last-mentioned arrangement that there is any peculiarity. In the pavement are rows of iron rings, to the number of 178; and each, on being lifted, gives access to a deep cell into which bodies are promiscuously dropped. A Capuchin monk, who was in attendance, did not seem inclined to be very communicative, but we gathered from him that the interments in these common receptacles are not gratuitous. A charge equal to 5s. or 6s. is made for each; and we further learned that the bodies, when lowered, are not quite naked. This, in short, is a middle-class cemetery, or, at all events, something better than a depository of disowned paupers or beggars. All the cells were closed; and as the monk was not disposed to open one at the request of a stranger, we drove off to the Campo Santo Vecchio, to try to get a little more explicit information." At the Campo Santo Vecchio the tourist was favoured with a peep down one of the apertures of the burial-pit for paupers, where he saw "what may be mildly described as a confused heap of skeletons."—"The bodies," he says, "are carried hither in coffins; but this is only out of regard for public decency, for the coffins have hinged lids, and being cleared of their contents, are returned for further use. Sometimes, as an additional point of decorum, the bodies are in shrouds, or some other species of covering; more frequently, however, they are naked, in which state they are let fall one by one, feet foremost, into the pit, making a fresh layer over every previous year's mortality." One day in Naples, Mr. Chambers saw a poor but decently-clothed man sitting in a busy thoroughfare, with a dead child upon his knees, and begging alms for the purpose of interring it with a distant approach to decency. "One might ask," adds the writer, "if a country can have been righteously governed or cared for where such things exist and provoke no particular remark."

*Village Life in England; or, the Remembrances of an Exile*—[*La Vie de Village en Angleterre, par l'Auteur d'une "Étude de Channing"*]. (Paris, Didier; London, Barthés & Lowell.)—This is one of the few works from a French hand, the author of which seems to have been able to thoroughly comprehend all he saw, and competent to appreciate, and impartial enough to "give us our due." The sketches of village life in England are not imaginary; they are all drawn from experience, and they have the truth of detail, without, perhaps, the glow of colouring of Washington Irving's 'Sketch-Book.' It will be read with pleasure in this country, and with profit, we trust, in that of the author, where the life here described is as little known as village life in Central Africa.

*Honey and Gall: A Poetical Miscellany*—[*Miel et Fiel: Mélanges Poétiques*, par Adrian Saintour]. (Dulau & Co.)—This is an unexceptionably moral, but awfully dull, little book—the very mildest French sentiment dried and dressed in with epithets of a pastoral character. Reading such verses would be enough to justify the great lady who hated *les plaisirs innocens*. No English book for children or grown persons ever was so dull as this; there is no freshness, nor liveliness, nor human

nature in it. The verse is stiff and pretentious; chopped straw would be succulent in comparison. In the Preface, the author says—"It does not become me and I have no intention of making the eulogy of this book; nevertheless, I think it right to indicate the principal features. Christian sentiment is the soul of it. Morality, which ought to be the perfume of all poetry, is religiously respected. As to the philosophical spirit of these productions, placed at a point of view too elevated to take note of the pitiful details of social prejudices and distinctions, it is free, impartial, universal, approving the good, reprobating the bad, whenever it discovers them; addressing to each one, whatever may be their sphere, soft words or bitter truths, as they may be merited."

*Birds and Flowers; or, the Children's Guide to Gardening and Bird-keeping.* By the Author of 'Cragstone Cottage.' (Faithfull & Co.)—"A few days ago," says Miss Maling, "three young friends of mine made an urgent request that I would tell them about my garden when I was a child, and that I would advise them also how to manage theirs: and so it struck me that a book about small gardens might really be very welcome." This little book is the result of this incident. It is as well printed and nearly as well illustrated as if it had not been got up exclusively by the fair sex. Vignettes and frontispieces are precisely the sort of things in which women ought to outwit men; and yet, compared with the decorations of her previous volumes, there is a showiness and a certain exaggeration in the vignette and frontispiece of this volume. What will women surpass men in if it be not in representations of birds, flowers and children? Whilst reading this book we noticed an incorrect use of a word which may perhaps be a misprint. Java sparrows, Miss Maling says, "keep each other's plumage in very neat order by constant 'pruning,'"—which is surely a misprint for "preening." Miss Maling in these pages describes a great many things which should be done and how to do them, but the art of thatching she avows is beyond her comprehension. "The grand thing in October, I think, is building the turf-pit. It is as good as a house in a desert island. It may not be young-lady-like, but I have helped to build a great many, and it is such pleasant work on a bright autumn day to pile up the turfs together and see nice thick walls grow. My weak point was always the thatching. I cannot at all pretend to say how that is done. But still I know it is done with fern, or ling, or leather, or straw, or rushes, which are laid on a kind of frame, and fastened down in some way; and this is a sort of thing which can be learnt very easily." The Scottish peasants have a saying, "He is weak under the thatch"; which is equivalent to the London phrase, "He has a tile loose." But, unlike the persons indicated by these phrases, Miss Maling is conscious of her weakness, and will doubtless overcome it in the next edition of her little book. In the Preface to her 'Indoor Plants,' she says that "the simplest points of plant culture are often the least attended to" in the works of her predecessors, and that she "had frequently experienced the disappointment caused by relying upon books that profess to tell everything, and yet leave out the very alphabet by which alone the uninitiated could understand the instructions given." Her special reason, in a word, for writing guide-books was her disapprobation of the phrase "Every one knows how to do that"; and now she says, after avowing that it has baffled herself, thatching "is a sort of thing which can be learnt very easily"; and this she does in a guide-book for children. Yet, Miss Maling describes so many things which should be done, and tells so plainly how to do them, and there are so many cautions in her pages against thoughtless cruelty to pet birds, that her 'Birds and Flowers' can be safely recommended as a good first book to teach children how to make gardens and keep birds.

*Treatise on the Mathematical Theory of the Steam-Engine.* By T. Baker, C.E. (Virtue & Co.)—As full a mathematical account of the engine as can be contained in 116 duodecimo pages: as much as most engineers will want, and a vast deal more than many have.

*The Handbook of the Telegraph.* By R. Bond. (Virtue & Co.)—A great deal of interesting information both about the electric and the human working of the telegraph.

*Haddon's Rudimentary Arithmetic.* With Key. By A. Arman. (Virtue & Co.)—*A Graduated Arithmetic.* Book the First. (Ireland & Co.)—These small works of arithmetic come out very rapidly: they are efficient enough, and differ mostly in size and the character of the examples.

Of Religious Publications we have received:—*The Records of Creation, considered in an Examination of Mr. Goodwin's Essay on Mosaic Cosmogony,* by C. Gooch (Deighton, Bell & Co.)—*St. Bartholomew's Day: a Sermon,* by the Rev. A. Garfit (Wertheim)—*On the Nature and some of the Probable Consequences of Perfect Religious Liberty: a Sermon preached on St. Bartholomew's Day, 1862,* by the Rev. W. Kirkus (Longman)—*The True Light: a Farewell Sermon, preached on the Evening of St. Bartholomew's Day,* by the Rev. M. Margoliouth (Wertheim)—*The Helping Hand: Guide to the New Testament,* by Adelaide Alexander (Hogg & Sons).—*What my Thoughts are: or, Glimpses and Guesses of Things Seen and Unseen: being Leaves from a Note-Book, kept for a Friend* (Jarroll & Sons).—*The Idea of Church and State: a Sermon preached on the Morning of Sunday, St. Bartholomew's Day,* by a London Curate (Ridgway).—*Biblology: an Essay,* by the Rev. James Hughes (Saunders, Otley & Co.).—*The Book of Family Prayer, composed wholly of the Words of Scripture,* by a Presbyter of the Church (Kent & Co.)—Vol. XXXIII. of the *Monthly Packet of Evening Readings for Younger Members of the English Church* (Mozley).—No. 4. *Form of Service for the Use of the Congregations embracing the Tenets, and subscribing to the Rites and Ceremonies of, the People's Church,* composed, compiled and instituted by Jethro (Landport, Annett).—*Sacrifices: Past, Present, and Future,* by the Rev. J. D'Arcy Sir (Wertheim).—*The Way of Truth, or Bible Acrostics: a Scripture Catechism for the Young,* by E. P. (Simpkin),—*Apocalypsis Alfordiana: or, Five Letters to the Very Rev. H. Alford, in Refutation of his Apocalyptic Exposition, and Vindication from his Criticisms of that given in the 'Horæ Apocalypticæ': together with a Brief Critical Inquiry into the Literary Character and Trustworthiness of his General Greek New Testament Commentary,* by the Rev. E. B. Elliott (Seeley).

#### LIST OF NEW BOOKS.

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#### CYNTHIA.

I hide myself in the cloud that flies  
From the west and drops on the hill's grey  
shoulder,

And I gleam thro' the cloud with my panther-eyes,  
While the stars turn paler, the dews grow colder;

I veil my naked glory in mist,  
Quivering downward and softly glistening,

Till his sleep grows as pale as my lips unkist,  
And I tremble above him, panting and listening.

As white as a star and as cold as a stone,  
Dim as my light in a sleeping lake,

With his head on his arm he lieth alone,

And I sigh "Awake!"  
Wake, Endymion, wake and see!"

And he stirs in his sleep for the love of me;

But on his eyelids my breath I shake:

"Endymion, Endymion!

Awaken, awaken!"

And the yellow grass stirs with the mystic moan,

And the tall pines groan,

And Echo sighs in her grot forsaken

The name of "Endymion!"

A foamy dew from the ocean old  
Whence I rise with shadows behind me flying,  
Drops from my sandals and glittereth cold  
On the long spear-grass where my love is lying;  
My face is dim with departed suns,  
And my eyes are dark from the depths of ocean,  
A starry shudder throughout me runs,  
And my pale cloud stirs with a radiant motion,  
When the darkness wherein he slumbers alone  
Ebbeth back from my brightness, as black waves  
break

From my shining foot with a shuddering tone;

And I sigh, "Awake!"

Wake, Endymion, wake and hear!"

And he sees me in his sleep with a dreamy fear,

And his soft lips part for my sweet sake:

"Endymion, Endymion!

Awaken, awaken!"

And the strange skies move, and a shadow is blown  
From the Thunderer's Throne,

And the spell of a voice from Olympus shaken

Echoes "Endymion!"

Then under his lids like a balmy rain  
I put pale dreams of my heavenly glory;—  
And he sees me lead with a silver chain  
The tame Sea-Tempest white-tooth'd and hoary;  
And he sees me gliding thro' forests dark,  
Where the leopard and lion avoid me in wonder,  
Or ploughing the sky in a pearly bark,  
While the earth is dumb with my beauty under!  
Then he brightens and yearns where he lies alone,  
And his heart grows dumb with a yearning ache,  
And his thin lips part with a wondering moan,

As I sigh, "Awake!"

Wake, Endymion, wake and see

All things grow bright for the love of me,

With a love that grows gentle for my sweet sake!

Endymion, Endymion!

Awaken, awaken!"

And my glory grows paler, the deep woods groan,  
And the waves intone,

Ay, all things wherein my glory is shaken

Murmur "Endymion!"

Al! the black earth brightens, the sea creeps near,  
When I swim from the sunset's shadowy portal;  
But he will not see, and he will not hear,  
Though to hear and see were to be immortal;  
Pale as a star and cold as a stone,  
Dim as my light in a sleeping lake,  
In an icy vision he lieth alone;

And I sigh, "Awake!"

Wake, Endymion, wake and be

Immortal, immortal, for love of me!"

And my odorous breath on his lids I shake:

"Endymion, Endymion!

Awaken, awaken!"

But Jove sits alone on his silent throne,

And heareth my moan,

And his stern lips form not the hope-forsaken

Name of "Endymion!"

## PRINCE LUCIEN BONAPARTE AND THE BASQUE LANGUAGE.

8, Westbourne Grove West, Nov. 11, 1862.

Permit me to correct an error which has found its way, apparently through some inadvertence, into the notice of my pamphlet on the Basque and Finnish Languages which appeared in the *Athenæum* of November 1st. The sole author of the translation of the Bible into the Guipuscoan dialect is the Rev. Father José Antonio de Uriarte, of the Order of St. Francis, a native of Biscay, and generally considered the best Basque writer in Spain. Father Uriarte being more conversant with his native dialect than with the Guipuscoan, was not always confident of having avoided the introduction of Biscayan words and phrases into his translation, and my humble share in the labour consists in having, at Mr. Uriarte's own request, revised and superintended the version with a view to its correctness in the words, phrases and grammatical forms of the classical Guipuscoan,—a dialect which I studied for the fifteen best years of my life, partly in books, partly in intercourse with natives of Guipuscoa, both in their own country and elsewhere. The task of Don José Antonio Azpiazu, a native of Guipuscoa, was simply practical, and based on his colloquial knowledge of his own dialect, and consisted in affording information if certain Guipuscoan words and phrases were still in general use. It is only fair to acknowledge that his co-operation was useful in leading me (after having taken the confirmatory opinions of other Guipuscoans) to leave out several words and phrases which are now becoming obsolete and do not form part of the modern dialect in which the version is intended to be given. But, for the sake of justice, I must distinctly repeat that the sole author of the version is Father Uriarte.

I regret to be obliged to add that I cannot entirely concur with the able and learned reviewer in his high estimate of Lécluse's work as "the best grammar of Basque." Lécluse has, indeed, the merit of having been the first to present the main principles of Basque in a form accordant with the views of modern philologists; but if we take into consideration the practical use of a grammar, it will be found that the tenth part of the verbal forms is not given in his work, that clear and positive rules for the formation of those not given are wanting, and that the whole subject of syntax is treated in a very defective manner. No philological acumen can ever compensate for such wants as these, and the Spanish work of Lardizabal ought, in my opinion, to be considered the least imperfect of all the Basque grammars, on account of the fact that a linguist could, with the materials he affords, construct, with more or less trouble, a grammar of the Guipuscoan dialect worthy of modern science.

LOUIS-LUCIEN BONAPARTE.

## THE CEDARS OF LEBANON.

November 10, 1862.

THE question which has so often been mooted respecting the age and condition of these venerable trees renders every account of them given by travellers worthy of special attention; and the results of their examination by so distinguished a botanist as Dr. Hooker must be received with the greatest interest. But there is one point on which some further information may well be required; and this is, the age assigned to the largest trees, which he is said to have limited to 500 years, if his opinion has been correctly reported in the *Proceedings* of the Royal Geographical Society, vol. v. p. 174, where we find "it is understood that Dr. Hooker is of opinion that, judging from the number of concentric rings and other indications, there is no tree now existing more than 500 years of age, and none less than 30 years." From this we might suppose that one of the largest trees had been cut down, or had fallen, in 1860, when Dr. Hooker visited the spot; and it would be curious to know how the limit of their age has been determined.

With Dr. Hooker's general remarks I readily concur; and during my stay at the Cedars (May 27 to 30, 1843) I reckoned, as he does, their whole number at about 400. This is merely an approximate calculation, as far as I could count them; for

every one who has attempted it will admit that it cannot very easily be done; and there is also great difficulty in determining the exact number of the oldest trees, varying as they do in size and growth. Some, indeed, have grown too close together, and having been unable from their position to expand in bulk like their companions, are less conspicuous (as is so frequently the case with other trees), and these may not have been always reckoned by travellers among the oldest. Nor can we easily draw the line between the oldest or largest, and those of the second age and size; and this will account for a certain discrepancy in the classification of oldest and second-sized cedars according to different travellers; though, on the whole, their accounts agree pretty well. A certain diminution in their number has also taken place since the first notice was given of them, more than 300 years ago. In 1843 six appeared to me the number of the largest; though some might be disposed to reckon only five, while others might include one or two more. Of these, several have grown with a double trunk, and others have thrown out branches at a low height; so that it is not easy to determine at what part a fair measurement is to be obtained: and though some reckon the girth of the largest at 40 or 40½ feet, I think that few, if any, exceed 37 feet, when measured at a part free from any increase either of branches or roots, at about 3 or 4 feet from the ground. The seven of the second size have a girth of about 19 feet, and the twelve of the third size about 14 feet, the rest varying considerably in their dimensions, and some being comparatively small trees; while a few stunted ones, growing almost like pointed bushes, in consequence of having been injured by the goats, are from 2 to 6 feet in height. But there are none of recent growth; every young plant, as it springs up from the seed dropped by the cone, being browsed down by the goats, so that no young tree has a chance of growing up to supply the place of the old ones as they fall; and I fear that the seedlings I transplanted higher up the mountain may not have escaped the same fate. The branches of these cedars do not feather down to the ground as in this country, but grow nearly in a horizontal waving line; which I see has also been noticed by Burckhardt, who observes that he counted "eleven or twelve" of the oldest, "twenty-five very large ones, about fifty of middling size, and more than three hundred smaller and young ones. The oldest trees," he adds, "are distinguished by having the foliage and small branches at the top only, and by four or five, or even seven trunks springing from the same base." He also states that he "saw a date of the seventeenth century" on one of them, which is, no doubt, the same I found of "1640"; and this brings me once more to the subject of the calculation said to have been made by Dr. Hooker respecting their age.

If this tree has remained upwards of 200 years without that additional growth which would enable its bark to cover the date, it may be asked how many would be required for it to reach the growth it had attained in 1640? would it be less than 300 years? We need not admit the fabulous account of the antiquity of these cedars, planted according to Moslem tradition by Solomon, according to the Christians by our Saviour; but they will lose all their prestige of great age if the fact of their being only 500 years old has been determined in the manner above alluded to, by the number of their concentric rings.

As the age and growth of trees must always be a very interesting inquiry, I hope I may be excused for calling attention to the subject. Many curious facts have been ascertained respecting the probable age of some of our oldest oaks, either from inscriptions and marks of known periods, which became visible after they were cut down, or from other data; and it will be satisfactory to find that conclusive evidence has also been obtained of the age of the Cedars of Lebanon.

GARDNER WILKINSON.

## SHELLEY AND TENNYSON.

British Museum, Nov. 3, 1862.

The following very curious instance of unconscious plagiarism on the part of Tennyson has never, I believe, been publicly noticed. It is worth

while drawing attention to it as a remarkable instance of simultaneous activity and lethargy of memory, and of the manner in which the thoughts of one man are suggested by those of another. It is difficult to understand how Tennyson could unconsciously use the actual words and rhymes of Shelley; but it is impossible to believe that he did so consciously. Apart from all considerations of literary morality, no man of originality and taste would cut up a beautiful little poem in order to inlay one of his own with the pieces. The passage from 'Eleanore' is, in fact, a parody, and the effect it has upon the mind of one who knows the original is undoubtedly that of raising a sense of the ludicrous, than which, of course, nothing could be further from the intentions of the author. The passages are these:—

'Love's Philosophy'—Shelley.

The fountains mingle with the river,  
And the rivers with the ocean;  
The winds of heaven mix for ever  
With a sweet emotion;  
Nothing in the world is single,  
All things by a law divine  
In one another's being mingle—  
Why not I with thine?  
See! The mountains kiss high heaven,  
And the waves clasp one another;  
No sister flower would be forgiven  
If it disdained its brother;  
And the sun-light clasps the earth  
And the moon-beams kiss the sea—  
What are all these kissing worth  
If thou kiss not me?

'Eleanore,' Stanza 4—Tennyson.

How may full-sail'd verse express,  
How may measured words adore  
\* \* \* \* \*  
Every turn and glance of thine,  
Every lineament divine,  
Eleanore,

And the steady sunset-glow,  
That stays upon thee? For in thee  
Is nothing sudden, nothing single;  
Like two streams of incense free  
From one censer, in one shrine,  
Thought and motion mingle,  
Mingle ever—Motions flow  
To one another, even as the'  
They were modulated so  
To an unheard melody  
Which lives about thee, \*

Like the pieces of glass in the changing patterns of a kaleidoscope, the words, ideas, images, rhymes and rhythm of Tennyson are almost identical with those of Shelley; but they have been so shaken together in the brain of the poet, that the result is quite new. Thus in the lines beginning "Like two streams," the conception of thought and motion being united is new; so is the image of the streams of incense; but the subordinate image of the streams mingling is borrowed; so is the word "mingle," which in both cases rhymes with "single," whilst the word "motion" is but an echo of the word "emotion." Not the least interesting portion of the passage from Tennyson is the last sentence. From this it appears that the poet actually had a shadowy, dreamy kind of consciousness that the lines he had just written were cast in a type that was familiar to him:—

—even as the'  
They were modulated so  
To an unheard melody—

But instead of examining the grounds of this feeling in reference to his own mind, he seems to have been struck with its applicability to his poem, and so proceeded to make poetical capital of it. Strange it is that memory should thus play round slumbering consciousness and yet not wake it!

J. G. GRENFELL.

## MR. HERBERT SPENCER AND HIS REVIEWER.

Nov. 11, 1862.

DOES not Mr. Herbert Spencer teach that man can know only the finite; that while this constitutes his sphere of science, the infinite constitutes his sphere ofnescience, and also his sphere of religion; that when the "differentiation" between the two is properly worked out, the one will be pure light, the other pure opaque; and that meanwhile, in his mixed conceptions from both, it is the phenomenal elements that express his knowledge, and the entities that mark his ignorance?

Does not Mr. Maurice teach that man not only

can know the infinite, but in strictness knows nothing else; so that, in all his mixed conceptions, it is the entities that give security, and the phenomenal elements that carry all the darkness and the doubt.

This fact—that in the two writers the spheres of science and of nescience change places, and that religion is identified with the former by Mr. Maurice, with the latter by Mr. Spencer—I described in the following sentences, without intending to class Mr. Spencer with any “school,” or using a word, so far as I can see, that is not rigorously true to the doctrine of his volume:—

“Mr. Maurice not only believes that knowledge of Divine reality is possible and is given, but looks upon the whole course of human history and thought as its witness and illustration. Mr. Spencer not only rejects as failures all attempts hitherto to cross the confines of phenomena, but undertakes to prove that the human mind has no organ for cognizance of the Supreme cause; so that religion resolves itself into an acknowledgment of an inscrutable background in front of which the luminous shapes of knowledge have their play. While the one writer sees in the working of devout wonder and the sense of an eternal living thought the mainspring of all intellectual search, the other deplores the darkening influence of sacred ideas upon the human understanding, and opposes science to religion as the known to the unknown—the perceptions of daylight to the dreams of night.”

Of the two clauses in italics, the first describes the good which Mr. Spencer concedes to religion, the second the evil which he charges on it. From the *negative* side, it has kept alive the sense of a darkness enveloping the field of knowledge; and in this consciousness of the inscrutable realm are summed up the value and “verity” of religion. From the *positive* side, it has supplied nothing but illusions which mingle a false alloy with our genuine knowledge. Mr. Spencer, omitting the former sentence and quoting the latter by itself, complains of being misrepresented; as if in stating his estimate of positive religion, I had disputed his appreciation of its negative function—that of bounding knowledge by mystery. The sentence which he quotes speaks of men’s “sacred ideas” in relation exclusively to “the human understanding”—the mind’s cognitive function, and not to its sentiment directed on the *incognizable*. Mr. Spencer says he never taught “the darkening influence of these ideas on the human understanding.” In his chapter on “Ultimate Religious Ideas,” he reduces all forms of them to three: each of these he scrutinizes in turn, and sums up his survey of them with the remark, that “they severally involve symbolical conceptions of the illegitimate and illusive kind” (p. 36). These illegitimate symbolical conceptions, here identified with the religious, he has previously explained, and characterized thus:—“When our symbolical conceptions are such that no cumulative or indirect processes of thought can enable us to ascertain their corresponding actualities, nor any predictions be made whose fulfilment can prove this, then they are *altogether vicious and illusive*, and in no way *distinguishable from pure fictions*” (p. 29).

Either, therefore, conceptions “altogether vicious and illusive, and in no way distinguishable from pure fictions,” do not, in Mr. Spencer’s opinion, “darken the human understanding,” or men’s “sacred ideas” do.

The entire effect of men’s *positive* ideas on sacred things being declared illusive, and their “fundamental verity” being wholly resolved into the *negative* recognition of an inscrutable, I submit that the paragraph cited is a faithful compendium of Mr. Spencer’s published doctrine. I did not overlook the “toleration, or rather something beyond toleration,” which he extends to the “alien beliefs” of his inferiors, as being “fit for those who live under them,” and better than “none at all.” But since the one element which makes them thus tolerable is the great negation which they provisionally shelter under forms of positive error, Mr. Spencer had already been credited with it in the words which define his conception of religion.

Any error of which Mr. Spencer may convince me I shall be thankful to correct. But I must see

it before I retract it; and hard words will not open my eyes.

THE “NATIONAL” REVIEWER OF ‘FIRST PRINCIPLES.’

THE COPYRIGHT (WORKS OF ART) ACT, 1862.

PRIOR to the Bill for this Act being brought in last session, we advocated the importance of repealing all the previous statutes known as the Engraving and Sculpture Copyright Acts, so as to consolidate and simplify the law relating to copyright in works of Fine Art. Unfortunately, the old tinkering system of bringing in an amending Bill was adopted, and thus we now have *nine* Acts as to that branch of copyright instead of one. The mischief arising from this mistake has already become manifest by a case wherein M. Gambart, the well-known picture-dealer and printseller, has been the sufferer. The first Engraving Act (known as Hogarth’s Act, from its having been obtained by his influence and chiefly at his expense) only gives copyright in such engravings as an artist shall from his own design engrave or cause to be engraved, and renders it a penal offence not only to copy any engraving entitled to the protection of that Act, but also to *sell* or expose for sale any unauthorized copies of the work.

This statute was amended in 1767 by an Act which gives copyright in such engravings as any person shall *cause* to be engraved; and although it is made penal to engrave, print and publish any print entitled to the protection of that statute, yet the *selling* and exposing for sale of unauthorized copies is not made penal, as it is in the first Act.

Then, by the Act of last session it was, for the first time, enacted that all pecuniary penalties, &c. which shall have been incurred under the Engraving Act may be recovered by summary proceeding before Justices having jurisdiction where the party offending resides. Such being the state of the law, it seems that M. Gambart attempted to avail himself of this enactment for the purpose of protecting his copyright in the engraving which he had caused to be made from Rosa Bonheur’s celebrated picture, ‘The Horse Fair.’ He obtained two summonses against a person named Palmer, one for copying or causing to be copied the engraving in question, and the other for selling and exposing for sale unauthorized copies thereof. The evidence in support of the prosecutor’s case, as to the alleged infringement of his copyright, was, that a *photographic* copy of the engraving was purchased at Palmer’s shop. The magistrate who heard the case (Mr. Corrie) reserved his judgment, and ultimately dismissed the summons, upon the ground that, inasmuch as M. Gambart could only claim copyright under the Act of 1767, and that statute omitted to make the *selling* or exposing for sale of a pirated copy a penal offence, Palmer was not liable to the penalties sought to be recovered from him. The soundness of this decision seems unimpeachable; but, as the attorney for the prosecutor very truly said, in similar cases it will render the enactment of last session, as to summary proceedings before justices, practically inoperative.

This, we submit, is a serious hardship upon the proprietors of copyrights in engravings, and would have been avoided if the clumsy and antiquated Engraving Acts had been repealed. As the matter stands, it must not, however, be supposed that persons in the position of M. Gambart are without any remedy for an infringement of their property. Assuming that the conditions of Hogarth’s Act have been complied with,—namely, that the name of the proprietor of the copyright and the date of first publication are *truly* engraved upon the plate, and printed upon every print taken therefrom,—then a valid copyright may be acquired in an engraving; and any infringement of that right, within the prohibitions of the Engraving Acts, renders the wrong-doer liable to an action for *damages*,—which action may be brought either in a County Court or in one of the superior Courts. We may also observe, that if in M. Gambart’s case the copyright he claimed had been in a photograph, and not an engraving, the *selling* of unauthorized copies of a copyright photograph being made penal by the Act of last session, the magistrate would have been able to convict the offender.

This case of M. Gambart’s induces us to make a few observations upon the past and present mode of production and sale of large engravings in England. Prior to the time of Sir Thomas Lawrence, it appears that British artists neither expected nor demanded any pecuniary remuneration for what is known as “the engraving copyright” of their pictures. That needy person introduced the system, which has since grown up to such an extent that the instances are numerous where the sum paid to an artist for the right to engrave a picture painted by him has very far exceeded the cost of engraving it. Not that it must be supposed that an artist ever had any copyright in his picture (this fact is expressly affirmed by the Act of last session, which was justly passed for the purpose of creating copyright in pictures, drawings and photographs); and, consequently, down to the 29th of July last, the only copyright which could be acquired was in the *engraving*, and not in the picture from which that engraving was made. Thence it is that the proprietor of a picture first sold, prior to the 29th of July last, has the exclusive right of engraving or re-engraving a picture.

Now, the sums paid by publishers for the permission to engrave pictures has led them to cut down the engraver’s charges as low as possible, and to push the system of selling “proofs” to an utterly unjustifiable extent. Thus we constantly find the public invited to subscribe for a print charged at fifteen guineas for artist’s proofs, ten guineas for proofs before letters, and five guineas common impressions. We will not stop to expose the chicanery often practised upon the public as regards proofs prior to the discovery of the beautiful process of electrotype, and its application for purposes connected with engraving. It is sufficient for our object to state that since that period any number of duplicates of an engraved plate may be made when in its most perfect state. The process is alike easy, rapid and inexpensive. Say that only two such duplicates are made—one to be kept for artist’s proofs, the second for proofs before letters, and the third for common impressions. By another application of the electrotype process, each of these plates may be kept in its pristine state by depositing upon the surface a very thin film of steel or zinc—so thin that it does not interfere with the most delicate work of the engraving. This film, when at all worn off, can be wholly removed and renewed in less than an hour. With ordinary care, therefore, each plate may be kept in its primitive condition. Thence it follows that the breaking up of a plate may be all a farce, and that the only distinction which now ought to exist between the cost of a proof and an ordinary impression is about *ten shillings*, which represents the price of that superior workmanship, paper and print which is expended in taking a proof impression from a plate.

Of course, it may be said that a publisher is entitled to put his own price upon his own property. All we seek to show is that the public are induced to purchase proofs at such prices as it is unreasonable to suppose would be given if the fact were generally known that such proofs may now be multiplied indefinitely, and of equal perfection so far as relates to the state of the plate. We therefore believe that the time has arrived for abandoning this most objectionable system as to the price of proofs, which can only be compared to that which used to prevail amongst the booksellers when only folio or quartto editions were published, and sold at two guineas a volume. The Messrs. Constable, of Edinburgh, we believe, were amongst the first to appreciate the fact that small profits, combined with large sales of books, yield the best ultimate result to the publisher. The importance of bringing good literature within the means of the middle and lower classes has become undeniable. It is of much consequence to us, as a great manufacturing nation, that the same result should be accomplished as to works of Fine Art. If the prices charged for engravings were placed upon a sounder basis, and photographs of them published by the proprietors of the copyrights in such engravings, so as to bring the *design* within the means of all classes of the public, we believe that not only would pirates be driven out of the market, and the public largely benefited by the wide diffu-

tion of parties in

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sion of good designs, but that the gains of all parties interested in the production and sale of engravings would be largely increased.

## OUR WEEKLY GOSSIP.

We notice that Prof. Owen's paper is announced for reading at the opening meeting of the Royal Society next week. The remarkable fossil which forms its subject was named by Prof. Wagner *Griphosaurus*, by which he intended to express the enigmatical character of a saurian with feathers. Such a creature would have been something to wonder at. Prof. Owen proposes *Archaeopteryx macrurus* as the name, and thus removes the fossil from the class of reptiles to that of birds.

St. Andrew's Day this year falls on a Sunday. The anniversary meeting and dinner of the Royal Society will, consequently, take place on the following day, December 1.

The award of the medals by the Council of the Royal Society for the present year will, we think, be regarded as judicious. Mr. Graham, Master of the Mint, is to have the Copley Medal, for a series of researches, commenced twelve years ago, 'On the Diffusion of Liquids,' and published in the *Philosophical Transactions* for 1850 and 1851. These were followed by a paper 'On Osmotic Force,' in 1854, and 'On Liquid Diffusion applied to Analysis,' in 1861. That there is, so to speak, a logical sequence in the series, may be understood from the titles; but it may be doubted whether any one, even the author himself, foresaw the important conclusions which are arrived at in the paper last mentioned. It is safe to affirm that since Davy startled the scientific world by his discovery of the metallic bases, no scientific memoir has been published so pregnant with important results as that of Mr. Graham's, above referred to. By the new methods which it renders available, and by its distinction of compound substances into *colloids* and *crystalloids*, it makes a new epoch in the history of chemical science. Some of our readers will remember the high terms in which Dr. Odling spoke of Mr. Graham's researches in his lecture last season at the Royal Institution on the new method of analysis.

The name of Prof. G. R. Kirchhoff, of Heidelberg, is so intimately associated with the recent researches in Spectrum Analysis which have so much excited the attention of natural philosophers, that the award of the Rumford Medal to him seems but the natural and just recognition of his merits. Spectrum analysis has this advantage over other methods, that it identifies infinitesimal quantities, makes chemists aware of combinations hitherto unsuspected, and is applicable to the investigation of far-distant bodies, as proved by Prof. Kirchhoff's endeavours to analyze the sun's atmosphere. Henceforth, as well as his colleague Bunsen, who received the Copley Medal in 1860, he will rank among those on whom the Royal Society have bestowed their substantial honours.

One of the Royal Medals is awarded to the Rev. Dr. Robinson, of the Observatory, Armagh, for his Catalogue of 5,345 stars, the observations for which extended over a period of twenty-eight years; for papers on the construction of astronomical instruments, and on electro-magnets, published in the *Memoirs* of the Royal Astronomical Society, and in the *Transactions* of the Royal Irish Academy. The Star-Catalogue, being important to astronomical science, was published a few years ago by aid of the Government Grant Fund, administered by the Royal Society.

Prof. A. W. Williamson, of University College, is set down for the other Royal Medal, for his various researches in organic chemistry, and into the nature of compound ethers. These are promising subjects, and, in the interests of chemical science, it is to be regretted that Prof. Williamson has not followed them up. We should be glad to hear that this testimony to their value by the Council of the Royal Society has led him to resume his investigations. From all this we gather the reason why chemistry stands this year in the ascendant, and gains three out of the four medals in the gift of the Society.

Mr. Glaisher will tell his story of the balloon ascents in a popular form at Exeter Hall on Tuesday next.

Mr. Boucicault has already begun his alterations of Astley's, which is henceforth to take rank as the Theatre Royal, Westminster. Workmen are actively engaged, and great improvements are now in progress, which will considerably increase the accommodation of the public, as well as the effect of the dramas to be represented.

Mr. Buckstone has entered a protest against the liberties which have been recently taken at other theatres than the Haymarket with the character of Lord Dundreary. He seems greatly to object to Mr. Belford's doings at the Strand in Mr. Oxenford's piece of 'Sam has Arrived.' The piece itself, also, he regards as "an unfair forestalling of Mr. Sothorn; it being well known amongst the managers of theatres that he intends to represent the character of *Brother Sam* in a forthcoming play." It is curious that throughout this remonstrance the character of Lord Dundreary is attributed to Mr. Sothorn, the actor, as "the originator," and not to Mr. Tom Taylor, the author of the play. In conclusion, Mr. Buckstone announces that he intends to take legal proceedings for the protection of his copyright, "he being the sole proprietor of the permission to present 'Our American Cousin' in the metropolis." Certainly, the "various theatres, music-halls, and other places of amusement," of which Mr. Buckstone complains, have carried the licence which they have assumed to an inordinate extent. They ought to be compelled to try a little originality of their own, in fairness not only to Mr. Buckstone and Mr. Sothorn, but also to the public.

Two clever sons of two clever actors, Mr. Edmund Yates and Mr. Harold Power, are about to attempt the crown left vacant by Albert Smith. The rooms of the Egyptian Hall are being fitted up in a new style for the projected entertainment; Mr. W. Beverley painting the scenery. Mr. Frith, we hear, has made for Mr. Yates some original sketches of life in the London of Victoria, which are to be used in the new entertainment. Mr. Power, who is said to possess a good deal of his father's humour, will contribute the musical illustrations.

We understand that the 'Outlines of the Dauphiné Alps,' of which we made mention in our impression of the 1st inst., were circulated among the members of the Alpine Club by Mr. Tuckett, and not by the Committee of the Alpine Club.

Among the articles sold from the International Exhibition, we learn that the mass of the fine Sévres China has been selected by English purchasers. Her Majesty becomes possessor of the great pair of vases which won admiration from all. Mr. Holford has bought largely; also the Dowager Marchioness of Sligo, Duke of Hamilton, Lady Tankerville, Lady Payne, Sir C. Lindsay, and Mr. Clay. Earl Craven purchased M. Lahocque's casket of crystal in silver mounting, and Mr. Vincent the Watteau porcelain casket. The large series of plates with *gros-bleu* borders and rich centre-pieces have been sold, at high rates, to many lovers of the style. Mr. Phillips, of Cockspur Street, has bought the large Louis the Sixteenth cabinet by Messrs. Jackson & Graham, and the Fouldinois cabinet; three Grohe cabinets; and the remarkable oxidized silver inlaid cabinet by M. Barbédiene, for 1,000.; the small cabinet from Limoges, and M. Gatti's buhl cabinet from the Roman Court; the pink quartz *tasse* from the Russian Court, and the curious black crystal bust from the same place; together with the best of the remarkable little bronzes from Russia, being the fox-hunt, that amused so many persons. The same purchaser has acquired the iron castings, inlaid with silver, from the Royal Foundry at Berlin, and the bronze group, by M. Barrye, of Theseus and the Centaur; he gave 100. for M. Cain's wonderfully finished model of a rat attacking a bird's nest; the Rimini vase, many of the Sévres enamels, all the Indian arms, and much of the jewelry from the same Court, together with the enamels by M. C. Lepée. For himself, or others, Mr. Phillips has bought likewise M. Tideman's 'Administration of

the Sacrament to the Sick in a Norwegian Hut,' Madame Lindgren's 'Evening in a Dalecarlian Cottage,' M. Bœ's 'Midnight Sun,' the 'Village Wedding' and others by Mr. Swortchhoff. He has commissioned Mr. Gibson to execute a copy of the Tinted Venus. Mrs. Ogilby has bought M. Facigne's 'Bacchus and Flora'; Lord Lansdowne, Mr. Bottinelli's 'Vergine Camilla,' and a reduced copy of Mr. M. Wood's 'Daphne.'

At Hampton Court Palace considerable changes have recently been made, and several important pictures have been brought out into proper light. The monstrous funeral canopy of the Duke of Wellington has disappeared from the public dining-room, and the fine cartoon in black chalk on white paper, by Casanova—a capital subject for photography—from Raphael's 'Transfiguration' in the Vatican, has been placed in a good light facing the windows. A fine full-length portrait, by Giorgione, of a young man in black, bearing the crown and palm of martyrdom, with the yellow circular line of a nimbus round his head, has also been placed near it. The picture is signed GIORGIO BARBARELLI, A.D. M.D. III. E(tatis) S(u)e xx. It has never yet received the attention which it really deserves. There is also on the same wall a curious and well-executed picture of John Lucy, the famous comedian, in three of his principal characters; namely, *Parson Scruple*, in 'The Cheats'; *Sandy*, in 'The Taming of the Shrew'; and *Monsieur Devie*, in 'The Country Captain.' It was painted by Michael Wright in 1675. Good pictures of Bishop North and Bishop Hurd, by Dance and Gainsborough, have also been removed to this apartment from the ground line of the long portrait gallery, where they were lost under the cartoons by Andrea Mantegna. Many of the pictures have been judiciously cleaned, and it is very satisfactory to find that some of these hitherto disregarded treasures are beginning to meet with the attention they deserve. The Catalogue, by a transposition of numbers, has got into sad confusion for those who desire to find a picture without going regularly through the rooms. Some cross references should surely have been made in those apartments from which pictures have been abstracted. The pretty illustrations with which the book is enriched make the Catalogue in other respects a serviceable and cheap guide.

Among contingent grants voted at the British Association Meeting at Cambridge, was one of 100. to Mr. Robert Mallet in aid of what may be called volcanic experiments. Mr. Mallet has just made public, in two portly illustrated octavos, his report on the last great earthquake in the Neapolitan territory, and on seismology in general; and by way of supplementing those researches, he proposes to descend into the crater of Vesuvius, and ascertain by instrumental means the temperature of the active vents, and the quantity of aqueous vapour thrown out. From the quantity of vapour it will be possible to infer the quantity of water which has infiltrated down to the focus of the volcanic action, and from this and other data conclusions may be drawn of great importance to physical science. We wish Mr. Mallet success in his undertaking. Should the experiments involve danger, he will enjoy them the more.

To many persons it will be interesting to learn that something more may now be known of the climate of British Columbia than from the reports of newspaper correspondents. A quarto of ten pages has just been published, edited by Col. Sir H. James, containing Abstracts of the Meteorological Observations taken in the years 1860–61 at the office of the Royal Engineers, New Westminster. This place is situated in latitude 49° 12' 47" N. and longitude 122° 53' 19" W., with a height above the sea of 64 feet, and in some particulars the meteorological phenomena are remarkable. The annual range of the barometer is but a little over an inch, and in no single instance during the two years has the mercury fallen to 29°. The amount of rain-fall in 1860, omitting June, was 53,290 inches; and in 1861, taking the whole year, 62,660 inches. The highest mean temperature of the air in 1860 was in August, 72.6°; the lowest in January, 34.4°. In 1861, the highest temperature

was in July, 63·9; and the lowest, 33·2. We notice among the Observations, that January and February are described as *foggy*; March *rainy*, but with "butterflies appearing on the 9th," "thorns beginning to bud and flies seen on the 10th," and mosquitoes on the 22nd. In April we read, "mosquitoes numerous in the woods"; in July, "fine and pleasant," but "mosquitoes still very numerous." On August 19 "the flood-tide stemmed the downward current of the Fraser at New Westminster, for the first time since the 22nd May.

The Russian Government, considering the growing importance of their possessions on the Pacific, have authorized a course of experiments on the different kinds of coal found in the Island of Saghalien, the Kamtschatkan peninsula, and in Chizan Isle, near Sitka. The result, so far as ascertained, is, that the Asiatic shore yields an excellent anthracite, or stone-coal, and the American two sorts of brown coal, suitable for burning in the furnaces of marine engines.

Herr Ferdinand Hiller has published a friendly tribute to the memory of Herr Karl Klingemann, late Secretary to the Hanoverian Embassy in London, where he died a few weeks ago. Herr Klingemann had lived here, in the above-mentioned capacity, ever since 1828:—his great amiability in social intercourse, his thoroughly cultivated mind, the refinement of his feelings and his superior talents, made his house the pleasant centre of all that was distinguished among his countrymen, especially if their name and fame were based on music and poetry. Klingemann lived at Berlin when the social influence of the Mendelssohn-Bartholdy family was at its height. It was the meeting-place of the wit and talent of that period; the genius of young Felix and of his sister Fanny excited the enthusiastic sympathy of all friends of music. Klingemann, to whom music and poetry were as life's elements, stood in the most intimate intercourse with the Mendelssohn family; nor were the friendly relations interrupted by death. Thanks to this friendship, some at least of Klingemann's poetical works have been published: his sweet, melodious verses, always full of true and deep sentiment, form the text to many of Mendelssohn's most beautiful and most popular songs; for instance, 'Sonntagslied,' 'Ringsum erschallt in Wald und Flur,' 'Der Frühling naht mit Brausen,' &c. The book also to the charming little *vaudeville* 'Die Heimkehr aus der Fremde,' which Mendelssohn composed for the celebration of his parents' silver, or twenty-five years' wedding, and the translation of 'Solomon,' by Handel, are by Klingemann's pen. But the greater part of his poems are in the hands of his friends, dispersed in letters, albums, &c. It would be a labour worth the trouble to collect them; and with a selection from his letters, which abound in wit, humour and poetical contemplation—not unlike in manner to Jean Paul Richter—to offer them to the public. His musical endowments were of no small order either: some of his elegant compositions have been published. But more valuable than these small productions were, for us musicians, his fine and thorough comprehension of everything important and worthy of note which appeared in our art—his good and clear judgment on new works, which yet had never anything offending nor presumptuous. What is rarely the case with so-called connoisseurs, he never acted but encouragingly and promulgatingly. After a sojourn of more than thirty years in London, he had yet remained entirely German, and did not share the weakness of Germans abroad, which consists in denying, more or less, their fatherland and native language. With intense interest he pursued our political, artistical and literary progress. Thus it happened that, after years of separation, you fell into the most animated conversation with him in the very first moments of meeting: he had continued to live with us.

WINTER EXHIBITION, 120, Pall Mall.—The TENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES BY LIVING BRITISH ARTISTS, is now OPEN daily from 9·30 A.M. to 5 P.M. Admission 1s. Catalogue 6s.

MR. JOHN LEECH'S GALLERY OF SKETCHES IN OIL, from Subjects in *Punch*, with several New Pictures not hitherto exhibited, is OPEN every day from 10 till dusk, illuminated with Gas, at the AUCTION MART (near the Bank).—Admission, One Shilling.

BEDFORD'S PHOTOGRAPHS of the EAST, taken during the Tour in which he accompanied H. H. the Prince of Wales in India, the Holy Land and the Holy Cities, the Mediterranean, Athens, &c. EXHIBITING by permission, and Names of Subscribers received, at the GERMAN GALLERY, 108, New Bond Street, DAILY, from Ten till dusk.—Admittance, One Shilling.

THE GEORGE CRUIKSHANK GALLERY.—NOW ON VIEW, in the PICTURE GALLERY, EXETER HALL, a Selection of SEVERAL HUNDRED PROOF ETCHINGS, SKETCHES, &c. embracing a Period of upwards of Fifty Years, from the WORKS of GEORGE CRUIKSHANK; together with a Series of Etchings of the same Artist, and an entirely New Series of Dissolving Views, designed and painted by J. A. Benwell, Esq.—The Laboratory is always open for Pupils and Analysts.

EGYPTIAN HALL, PICCADILLY.—Mr. EDMUND YATES'S INVITATIONS, introducing Mr. HAROLD POWER, will shortly be issued.

## SCIENCE

*On the Definition and Nature of the Science of Political Economy.* By H. Dunning Macleod. (Macmillan & Co.)

*Des Définitions et de la Nature du Numéraire et du Crédit*, par M. Michel Chevalier. Reprinted from the *Journal des Economistes*, August, 1862. (King & Co.)

There is a little confusion about this matter. Mr. Macleod is the author of two works, Elements, and Dictionary, of Political Economy. On these works M. Chevalier wrote the article above named, with especial reference to Mr. Macleod's views of credit,—which he thinks not sufficiently estimated as *wealth*,—and to his definition of political economy, which he would have to relate not to production and consumption, but only to *exchanges*. All this is well enough. Mr. Macleod has something to say, and M. Chevalier is willing to repeat it in French. But Mr. Macleod, armed with M. Chevalier's authority, brings a new paper of his own before the recent meeting of the British Association, much of which is about political economy being mathematico-physical in its nature, accompanied by views of physics, of induction, of mathematics, and especially of the great benefit which political economy would receive if mathematicians would study its *negative quantity*. The members of the Association were astonished that M. Chevalier should adopt Mr. Macleod's views; and well they might be astonished. But there is not a word in M. Chevalier's report—and it is but justice to him to make the statement—which implies that he has any knowledge, much less that he shows any approval, of Mr. Macleod's notions of mathematics, or of the negative quantity of political economy. A small quotation will show that we need not enter further upon anything which Mr. Macleod has to say on these subjects:—

"Mathematical science extends its dominion over three distinct classes of subjects. First, the science of pure number, which is called arithmetic. Secondly, the theory of dependent quantities, which again is subdivided into those which depend upon each other by what may be called the principle of cause and effect, where the effect varies proportionally and directly to the cause; and, secondly, those which are connected with each other by what may be called the principle of simultaneous variations, such as geometrical curves where the ordinates vary simultaneously, but yet not according to the principle of cause and effect. And the third class of subjects is that of independent quantities or unconnected events, which is the theory of probabilities."

This is the most curious description of mathematics which we remember to have seen, and will greatly amuse all who have any knowledge. Mr. Macleod presses his negative quantity upon the mathematicians, and we are tempted to make another quotation:—

"I do most earnestly propose this question for

the attention of mathematicians, namely, to develop the theory of the negative sign in the physical science named political economy, in the same way as they have done so [sic] in the other physical sciences. This I consider to be a fair scientific challenge, and one moreover of the highest importance. I will only state that to do so requires a thorough knowledge of all species of property, some of the most abstruse branches of law, and a thorough knowledge of the most intricate mechanism of commerce. Then we must consider all the various applications of the negative sign in natural philosophy, to determine which is the one that is suitable to the circumstances of political economy. I will further say that under negative economic quantities are included the whole of the funds, thirty-two parts out of thirty-three of the value of land, the whole theory of copyrights, patents, tolls, ferries, ground-rents, advowsons, all annuities, and that stupendous mass of property consisting of shares in commercial companies. In short, the whole of that species of property which is called incorporeal estate in law, which includes about 95 per cent. of economic quantities in this country; and the whole of it, I may observe, is entirely omitted from the ordinary works on political economy. Now I ask this, how are you to subtract 95 per cent. of economic quantities from the remaining 5 per cent.? and how is incorporeal property to be subtracted from corporeal property?"

So the mathematicians are to learn property, law, and commerce, all thoroughly, and then to set out hunting the economic negative quantity. Surely Mr. Macleod, who claims to have all the rest, had better learn mathematics, and hunt for it himself. If he want a negative quantity to experiment upon, his own knowledge of mathematics is a large and lively specimen. The two questions at the end of our quotation refer to a confusion of his own about the meaning of negative quantities which we shall not explain: we prefer to say one word on the true meaning of the phrase.

When quantities are of opposite kinds, so that some of either destroys or neutralizes as much of the other, they are in what algebraists call the *positive* and *negative* relation. Call which you please positive, the other then becomes negative. Thus, gain and loss are in this opposition: but it is a mistake to suppose that algebraists say the loss must be the negative one; there are many problems in which convenience would dictate that loss should be positive and gain negative. It is natural that what is most to the advantage of the proponent should be positive, and its opposite negative: but this is only the usual tendency of thought, not of necessity. As long as Mr. Dombey's servants said, "Our folks' credit ain't so easy shook as that comes to," it would have been natural—algebraical servants being supposed—that they should take assets as positive and liabilities as negative. But when the Gazette came out, and all their aspirations were for a good failure, nothing less than a hundred thousand pounds, they would then be likely to count liabilities positive and assets negative. It is the old story of the Antipodes: we always say that the people on the other side are upside-down.

## SOCIETIES.

GEOGRAPHICAL.—Nov. 10.—Sir Roderick I. Murchison, President, in the chair.—Sir Rutherford Alcock; Rev. W. B. Boyce; Capt. H. M. Denham, R.N.; Capt. J. G. D. Marshall, Commodore G. G. Wellesley; J. Peter; H. P. A. B. Ridell; J. Westwood; and F. Woolrabe, Esqrs., were elected Fellows. The paper read was—'Latest Explorations in Australia,' by Landborough, Walker, Howitt, M'Kinlay, Norman, Dalrymple, &c.; communicated by John Kent, Esq., Governors Sir George Bowen and Sir H. Barkly, through the Duke of Newcastle, Colonial Office

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GEOLOGICAL.—Nov. 5.—Prof. A. C. Ramsay, President, in the chair.—The following communications were read:—Descriptions of some Fossils from India, discovered by Dr. Fleming, of Edinburgh, by Dr. L. de Koninck.—‘On a Deposit containing *Diatomaceæ*, Leaves, &c., in the Ironore Mines near Ulverston,’ by Miss E. Hodgson.—‘On the Geology of a part of the Masulipatam District,’ by Capt. F. Applegath.—‘On the Association of Granite with the Tertiary Strata near Kingston,’ by J. G. Sawkins, Esq.

LINNEAN.—Nov. 6.—G. Bentham, Esq., President, in the chair.—D. Lyall, M.D., was elected a Fellow.—A marble bust, by Slater, of the late President of the Society, Prof. Bell, was presented by Dr. Bowerbank on the part of the Linnean Club.—The Rev. S. Lucas exhibited a specimen of *Carum verticillatum*, found near Launceston, Cornwall; probably the first time that the plant had been found so far south in Britain.—The following papers were read:—‘On *Splanchnotrophus*, an undescribed Genus of Crustaceæ, parasitic on Nudibranchiate Mollusca,’ by A. Hancock, Esq., and the Rev. A. M. Norman, M.A.,—‘On the Species of *Pyramidellæ* found in Japan,’ by A. Adams, Esq.

ZOOLOGICAL.—Nov. 11.—Prof. Huxley, V.P., in the chair.—Mr. Bartlett read some ‘Notes on the Habits of the Aye-Aye, living in the Gardens of the Society,’ and called particular attention to the fact of its appearing averse to every kind of insect food.—Dr. Buckland exhibited living and preserved specimens of *Coronella lewis*, a well-known European snake recently ascertained to be found in England, and gave particulars of the several occasions on which it had been captured in Hampshire and elsewhere.—A paper was read by Mr. J. Y. Johnson, describing two new corals from Madeira belonging to the genera *Primnoa* and *Mopaea*.—Communications were read from Dr. Hartlaub, Foreign Member, on a new Cuckoo from the island of Madagascar, proposed to be called *Cuculus Rochii*, after Dr. Roch, who had accompanied the recent mission from Mauritius to that island,—and from Mr. Krefft, giving notes upon the different kinds of Australian snakes met with in the vicinity of Sydney.—Papers were read by Mr. A. Adams, ‘On the Species of *Obeliscinae* found in Japan,’ and ‘On some new Species of *Limpais*, from the Cumingian Collection’; by M. Mörch, ‘On the Genera of *Mollusca* established by H. F. Link in the Catalogue of the Rostock Museum’; by Dr. Dunker, entitled ‘Species nonnullæ *Bursarum vel Ranellarum* Collectionis Cumingianæ’; and by Mr. Harper Pease, ‘On a new Genus and some new Species of Marine Shells from the Sandwich Islands.’—The Secretary read a letter from Dr. Lampræ respecting some new Pheasants shipped for the Society from Northern China.

SYRO-EGYPTIAN.—Nov. 11.—Dr. J. Lee in the chair.—Mr. Sharpe read a paper ‘On some Passages in the Bible relating to Egypt.’ He thought the word ‘Egypt’ itself, in most cases, an inexact translation, and that it ought to be rendered Lower Egypt. He explained ‘Cush’ as sometimes meaning all the Arabic races, and sometimes Ethiopia, and in the Books of Chronicles meaning Ethiopia and Upper Egypt; and he thought that Zerah, king of Cush, was a king of Thebes, probably Rameses. Mr. Sharpe further argued that the Egyptian king whose daughter married the son of the Prophet Ezra was probably Amyrtaeus. He thought that the wine of Seba, mentioned by Isaiah, was probably the wine of Meroë, spoken of by Lucan as being drunk by Cleopatra, perhaps made from dates. Samson’s victories over the Philistines, he further showed, might have been assisted by the march of Rameses II. through that country, which took place about the same time.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Asiatic 8.—Royal Academy, 8.—‘Anatomy,’ Prof. Partridge.  
—British Architects, 8.  
TUES. Ethnological, 8.—‘Report on Papers read at British Association, Cambridge,’ Mr. Wright; ‘Visits to the Farns,’ Capt. Burton; ‘Human Remains, Wroxeter,’ Mr. Wright.

TUES. Statistical, 8.—Civil Engineers, 8.—‘Railway System, Germany,’ Mr. Crawford.  
WED. Meteorological, 7.—‘Ordinary and Council,’ ‘Temperature, &c., & late Balloon Ascents,’ Mr. Glaisher.  
—Society of Arts, 8.—‘Opening Address,’ Sir T. Phillips.  
Geological, 8.—‘Cambrian and Huronian Formations,’ Dr. Marsh.  
Biology; ‘Enniosaurian Vertebrae, Nova Scotia,’ Mr. Marsh.  
THURS. Numismatic, 7.—Lyell, 8.—‘Orthopterous and Hemipterous Insects,’ Mr. Murray; ‘Hairs of Shore-Crab,’ ‘Salmon,’ Dr. MacIntosh.  
—Royal, 8.—‘Fossil Remains of *Archaeopteryx macrurus*,’ Prof. Owen.  
Antiquaries, 8.  
Chemical, 8.—‘Reactions of Organo-metallic Radicals,’ Mr. Buckston; ‘Specific Gravity of Urine,’ Mr. Nicholson.

#### FINE ARTS

*Suggestions for the Formation of a New Style of Architecture.* By T. Mellard Read. (Weale.)

A new style of Architecture! The dreamers forgot that no such thing as a new style ever existed: each modification slowly arose out of one already formed, and was the result of gradual growth of parts apt to varying necessities, and the elimination of elements that ceased to be serviceable or were impracticable of execution under compulsory changes of material. Spreading of Art-knowledge from climate to climate and from one stage of society to another, has been the cause of progress. All these cries for a new style mean that we are in a transition state. We find in all the history of Art that the progression has been made out of a single decidedly practical style,—one adapted to a particular state of society or climate,—into another not less adapted to modified conditions. Thus it was with the Greek, the Roman, the Romanesque and the Gothic; even the Palladian expresses a thing different from that announced by its predecessors. Thus each has prevailed under its peculiar conditions.

If we get a ‘new style,’ the thing will come without our consciousness. It is evident from all that is going on now, that we have not yet learnt how we mean to stand. The most earnest party has Gothic proclivities; the most conservative, with all the weight of habit to back it, supports the Classic; while authority backs the Palladian. Which will be the one chosen, it would not be difficult to pronounce. There is this important point against the Classic, that its professors have done nothing but combine and re-combine old materials, treating the noble Art of Greece as if its elements were lifeless and to be put together like a child’s puzzle. Gothic is certainly alive, for in its modern manifestations one may discern many changes which indicate progress towards the ‘new style,’ so far as we are likely to get one. Iron Art lies further off; but the victory of Gothic principles, if not forms, may occur in application of this novel material. The worst enemy of Palladian lies hidden under the stucco, the popular use of which may betray it to shame.

Believing the ‘new style’ to be simply a matter of growth, we cannot express much hope in the development of Mr. Read’s ideas, which are based exclusively upon combination of existing styles into an harmonious whole: he would select from each those features which seem best adapted to modern uses, and unite them—the Greek horizontality and pediment, the Roman arch, the Gothic richness and tracery, with the recessed porches and windows of the Romanesque. Of the result put before us in a ‘Design for a Portico,’ we see, with thankfulness for the improbability of its execution, a resemblance to the chapel that stands at the corner of New Oxford Street and Bloomsbury Street. In the design for the façade of a pile of offices, a wiser or rather more picturesque composition appears. In

this is combined all the styles named, not without a suspicion of Moorish manner. It needs repose, and the effect of the repetition of zig-zags over the second-floor windows would be unbearable to the eyes of men. It would be easy to find faults in all these designs, and scarcely less easy to quote merits here and there. These merits exist not in the working out of the author’s theory so much as the tasteful use of certain ancient details.

These examples, indeed, carry with them the condemnation of the principles Mr. Read advocates. Carefully though they have been thought out, they contain nothing that is original. Originality is probably the last thing the author would lay claim to, still there may be originality in combination, as in many a fine Gothic work of transitional character: yet we see in all these examples rather the combination of forms than the fusion of principles, the last being, we presume, what their designer is really aiming at. To an untaught person, or one who fails to recognize the perfect homogeneity of parts and continuousness of character which make the Classic no less than the Gothic styles perfect in themselves, there is much that might be pleasing in these designs, and to such the combinations give no shock, precisely in the same way that Churchwardens’ Gothic has found acceptance; but to those who perceive this completeness and unity they offer little temptation. In conclusion, it should be said that the idea of combining certain styles has had an unhappy illustration in the frightful inanities of the current Parisian style,—a hopeless medley which will be even more bitterly condemned in future than it is now. Frankenstein Art is not acceptable.

**FINE-ART GOSSIP.**—We learn that the Society of Painters in Water Colours will shortly open a Winter Exhibition, at their Gallery in Pall Mall East. It is expected that this will comprise sketches and studies from nature, first thoughts and compositions for pictures, &c. This idea, which although not new is exceedingly good, will, if carried out efficiently and in a good spirit, produce a fine gathering of interesting works, which may prove attractive to all those who value the freshness of the sketch and its suggestive hints at their proper rate. It is not often, as every painter knows, that completed pictures do not part with some of these claims to our admiration. Such exhibitions do good service to Art, by bringing the public no less than the artists themselves face to face with nature—the most wholesome corrective of conventionalism, mannerism, and personal whimsicalities of style. We presume it is the intention of the Members of the Society to render their Winter Exhibition as distinct in character as possible from their ordinary displays of the summer season. Looking to this and to the effect of December gloom, we offer the suggestion that all the studies should be uniformly mounted on white mounts. During the recess this Society has lost by death two of its oldest Members,—William Turner, of Oxford, and F. O. Finch: the first became an exhibitor in 1809, the second in 1820.

Mr. Foley has received the commission to execute the Prince Consort Memorial at Birmingham.

A second series of photographs from the original drawings for Turner’s ‘Liber Studiorum,’ comprising twenty-one examples now at South Kensington, is about to be published by Messrs. Cundall & Downes. We noticed some time since the first set of thirty photographs from similar originals; the next issue, by bringing the total number up to fifty-one, goes a great way towards completing the whole collection of imitable works. Of the hundred originally determined upon in the scheme of publication, seventy appeared, including the title, which last was, we believe, presented to the subscribers. To make the whole more perfect, so far as Turner left

it, would be desirable: let us hope this may be done.

A painted window to the memory of Dr. Jenner is to be placed in the south aisle of the nave of Gloucester Cathedral, to correspond with the Lucius window. The Dean and Chapter have subscribed 100*£*; the rest of the cost is to be raised from the public.

A Correspondent informs us that the Church of St. Bartholomew now under restoration is not that styled the Great, as stated, but "the Less," in the same neighbourhood,—a work of no interest of its own, beyond the fact that Dance restored it some years ago in a flimsy but effective manner.

Prizes have been awarded, by the Architectural Association, to Mr. E. J. Tarver for sketches in Westminster Abbey, also for Class of Design sketches; a second prize for the same to Mr. R. P. Spiers; to Mr. L. W. Ridge, for his essay upon the visit to Westminster Abbey under the guidance of Mr. G. G. Scott; an extra prize, from the President of the Association and the President of the Class of Design, to Mr. W. Paris.

Mr. T. Gambier Parry, of Higham Court, Gloucester, well known for his knowledge of Art and collection of its examples, has been requested by the Dean and Chapter of Ely to complete the ceiling decorations of their cathedral, which were left unfinished by Mr. Le Strange on his death.

The nave of the Cathedral at Cologne is now roofed in, and the flying buttresses which support it all but completed: the transepts, too, are in a like forward state. In a few weeks, it is said, the temporary roof above the triforium, at present existing, will be removed; and, in 1863, the party-wall which blocks up the choir will be thrown down. There will then remain the towers to complete; and on this no small portion of the interior (as well as exterior) effect will depend, since the design combines them with the nave; and, till it be so lengthened, it will appear too short—the church, as it is now, looking on the outside almost cruciform. There is a quarter of a century's work in these towers with their spires.

#### MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, Covent Garden, under the management of Miss Long, Mrs. and Mr. W. Harrison, Sole Lessees. Immense success of Wallace and Planché's New Opera, LOVE'S TRIUMPH, which will be performed on Monday, Tuesday, Thursday and Saturday.

Commence at Eight. Private Boxes, from 10*£*. 6*d.* to 4*£*. 4*d.*; Orchestra, 5*£*. 10*d.*; Dress Circle, 5*£*.; Upper Boxes, 4*£*.; Amphitheatre, 3*£*.; Pit, 6*d.*; Amphitheatre Box—the Box-Office open daily from Ten till Five. No charge for Booking, or Fees to Box-keepers.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—Herr Joachim's last appearance but three, on MONDAY EVENING NEXT, November 17.—Executants: MM. Charles Hallé, Joachim, Piatti, L. Reiss, H. Webb and Hann. Vocalist: Mr. Sims Reeves. Conductor: Mr. Benedict.—Sofa Stalls, 5*£*; Balcony, 3*£*; Admission, 1*£*. Programme and Tickets at Chappell & Co., 5*£*; New Bond Street; and at Austin's, 2*£*; Piccadilly.

BLONDIN AT ST. JAMES'S HALL, TUESDAY EVENING NEXT, November 18.—High and Low Rope Performances.—Coldstream Guards Band—Vocal and Instrumental Concert, &c.—Admission, 1*£*, 2*£*, 6*d.* and 5*£*. Director, Mr. H. Coleman.—Commence at Eight.

#### NEW PUBLICATIONS.

*Love's Triumph: an Opera, in Three Acts, &c.* The Libretto written by J. R. Planché, the Music composed by W. Vincent Wallace, the Orchestral Accompaniments arranged for the Pianoforte by Wilhelm Schulthes. (Addison & Lucas.)—This new opera, mainly written, as has been said, in the French style, opens with an overture which is in some respects attractive. As following the slow prelude, the *Allegro Scherzando* is piquant and playful in its first and in its second themes; the latter not without affectation—but it is too slightly constructed, and the repetition of the two subjects is too literal, for a movement of such length. No. 1 (Introduction and Chorus) and No. 2 (Duet for Tenors) are sprightly, but not remarkable. In No. 5, a *Romaneza* Dance, the spirit of the old French measure has been nicely caught. No. 6 ("A simple Cymon")—*Trio* for *Soprano* and two *Tenors*) is exceedingly pleasing; the phrases are effective and well knit, without the hearer's interest being tormented. There is life in the *Quartett* and *Hunting Chorus*, No. 7, though some of it might be referred to M. Auber. No. 10, the

first *Finale*, has many good points: the stir with which it commences is dramatic. At page 105, however, occurs a dubious passage. It is hard for some to hear with a grave face such a setting as we find of such a line as—

Carelessly cantering down a lonely dell.

Yet the recital of the *Princess*, suddenly saved from a horrible death, is surely no matter for mirth. The *Stretto* to the *Finale* is on a good, broad subject, capable of being effectively wrought, and brilliantly led up by the orchestra (p. 120, &c.) to the explosion, on which the curtain falls.

The long Clarinet *Solo*, by way of prelude to the Second Act (the best of the three), is too much in the taste of bygone times to be satisfactory, let it be ever so elegant, and let it have the luck of falling into the hands of so admirable a player as Mr. Lazarus. The *Trio* No. 12 (for *Contralto* and two *Basses*, a combination of which few examples exist) is, again, happy, well sustained and dramatic. The *Grand Scène*, No. 13 (for *Soprano*) is expressive in its *Andantino*, and winning in its *Andante, ma non troppo*, which is sentimentally elegant (not as it should be): the *Allegro Agitato*, however, is a commonplace *bravura*. No. 14 (Duet for *Soprano* and *Tenor*) is graceful and effective, especially in the second movement. No. 15 (the *Finale*) may be praised without reserve, as throughout excellent, unforced, dramatic, full of music, full of merriment. The entrance of the Court, the unaccompanied *Part-Song* (which is delightful), the presentation of the half-tipped Dutch merchant, and the laughing *Stretto*, are all so many good features, natural and honestly effective. Mr. Wallace has given nothing to the stage so good as this long, well-varied and well-sustained *Finale*.

If the music languishes a little in Act the Third, this, perhaps, was not easily to be avoided, as following such a piece of excitement as the one mentioned,—perhaps it may be partly owing to the intricacy of plot, which thickens as the close of the opera draws near. There is only one example to be called to mind in which such a tangled labyrinth has been happily unthreaded by musician—this is the third act of "Le Domino Noir." Clever points, however, are to be found in Nos. 18 and 22 (both *Duetts* for *Soprano* and *Tenor*.) The unaccompanied *Sestett* has been much commended; but, besides its being the solitary musical piece for sake of which the progress of the story is retarded, it does not seem to us in itself either new or striking. The rhythm of the movement becomes importunate, the leading idea has for us no special fascination: and though sufficiently well wrought up, it is by old-established devices. In brief, the opera would gain (to our thinking) by its omission.

Among the ballads, the best are, the *Picture-Song*, No. 3 (for *Tenor*), which is gracefully expressive; and that for "The Model Page," *Contralto*, No. 11 and No. 17 (for *Soprano*), "Those withered flowers." In this last, want of flow in the melody which may be remarked is not only justifiable, but distinctive, in an air belonging to a French story. The *Serenade* (No. 21, for *Tenor*) is a good serenade; to write new night-music in these days is no longer easy. The solo music for the serious or sentimental bass is the least successful part of the opera. It is, happily, not important in quantity. Such appear to us some of the most noticeable features of this new and pleasant musical drama.

CONCERTS OF THE WEEK.—There was good music at the Crystal Palace this day week, to inaugurate the winter season. The band, conducted by Mr. Manne, was in its usual excellent order, and did justice to a Symphony by Herr Gade in B flat (his fourth), hitherto, we are told, not played in England. Though not one of those striking works which command the ear to hear, this Symphony has much beauty to win it with;—true delicacy of style without sickliness;—and elegance, if not startling originality of melody. The want may be of episode, such as, by contrast, should set off the principal ideas and phrases. Herr Gade, we have more than once had occasion to notice, is too fond of one colour,—he rests too affectionately in one world of sentiment and fancy; and this may be a cause why, in

our days, when beauty and novelty are becoming rarer and rarer in the world of composition, his works, which possess both, do not sink deep in the favour of the European public. Were it only for the sake of the two middle movements of this Symphony, we should be glad to hear it again: the Scherzo, in particular, is winning and quaint. The Concerto in E by Spohr, though it opens excellently, is not one of Spohr's best Concertos. The last movement is meant to be—rather than is—piquant; the airiness of the theme being somewhat dimmed by the composer's manner of scoring, which is always rich but never brilliant. Herr Joachim did the best with it that could be done. The lady singer was Mdlle. Zeiss, a young lady with a mezzo-soprano voice, capable of flexible execution, which has been cultivated at Brussels. This may account for defects in her Italian accent; and without a good Italian delivery (of the vowels especially) it were wiser to abstain from the stately and suave *scena* and *rondo* from "L'Italiana." Mr. Sandle was the other singer.—At to-day's concert Mr. C. Halle will play a Beethoven Concerto.

Herr Pauer was the pianist at Monday's *Poplar Concert*. A Sonata by Cherubini was announced in the programme, and Hummel's *Pianoforte Trio* in E major. Miss Martin and Mr. Sims Reeves were the singers, with that excellent accompanist Mr. L. Sloper at the *pianoforte*. After the next concert, Herr Joachim, we are informed, will leave England for a period of Court service in Hanover: we hope, to return to London early in the coming year.

SADLER'S WELLS.—Mr. Phelps's farewell benefit on Thursday week at this theatre demands more than a passing notice, and more especially as the retiring manager improved the occasion by addressing the audience. The historical tragedy of "Julius Caesar," with Mr. Phelps himself as *Brutus*, Mr. Creswick as *Cassius*, and Mr. Edmund Phelps as *Marc Antony*, was adequately performed, and well received by a crowded house. On his recall before the curtain, the *beneficiaire* reminded the audience that he had conducted the theatre for nineteen years, and during that time produced thirty-four of Shakespeare's dramas. Mr. Phelps, in conjunction with Mrs. Warner, was the first who took advantage of the new state of the law, by which all theatres were enabled to do what the patent theatres had been privileged to attempt, the performance of the five-act poetic drama. For some years this suburban theatre maintained itself exclusively by such performances, during which time at this theatre only could be witnessed many of Shakespeare's plays. It would have been in vain to have gone elsewhere for "Antony and Cleopatra," "Timon of Athens," "Pericles," and "Love's Labour's Lost." On this humble stage these, with many others, were conscientiously enacted; and, among them, all those which were subsequently produced as spectacles by Mr. Charles Kean at the Princess's Theatre. Nor were they, at the original place of their revival, unaccompanied with scenic adornment and such accessories of the stage as were needful for their perfect illustration. For the most part, certainly, these were not in excess of the subject, but restricted within the limits required by good taste. Yet they were frequently costly, and might have been supposed beyond the means of so small a theatre. Such liberality, however, was not lost on the public; and even when strong competition set in, audiences were still numerous at "the Wells."

Evidence in all this was surely given that, among the many publics of which the public is composed, there was one public able and willing to support a poetic drama. It is reasonable to believe that, with the education of the people, the number of its patrons will increase, and that are long the experiment may be repeated under improved auspices. At any rate, Mr. Phelps takes with him on his new career the respect of those who have witnessed for so many years his persevering and consistent efforts in support of our national drama at this theatre.

On Friday a new drama was produced. It is an adaptation, by Mr. Hazlewood, of an episode in Victor Hugo's "Les Misérables," and entitled "Charity; or, My Lord Welcombe." The reader

will at a meeting between Johnston, Forrest, Lucette, with the which is ever, good audience durable objection dramatic

DRUM "Othello" last evening the house enabling audience had Miss V. local joint and in good His the audience

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OLYMPIC Watts "Camil and rat incident Hailstone necessary order to Hailstone keeper who was A trav Warner missing it. M drunk a year and to the storm. the fact for him and b almost feeling layed society become and he to the detail Philip and Camil of her "fight" very f of the humil Robson under trait and the hand sort this like

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will at once perceive that it relates to the transaction between Bishop *Gabriel Meriel* (Mr. James Johnstone) and the convict *Jean Valjean* (Mr. Forrester), and its results at Marseilles. Miss Lucette sustained the part of the Savoyard *Jarvis*, with the advantage of several pleasing ballads, which she sang with great spirit. The piece, however, generally, did not seem to the taste of the audience, and the early scenes met with considerable opposition. We are not clear whether the objections of the audience were of a moral or dramatic nature.

DRURY LANE.—On Saturday the tragedy of 'Othello' was performed, Mr. Boucicault, on the last evening of his tenancy, having surrendered the house to Mr. Swinburne, for the purpose of enabling that gentleman to appear before a London audience in a Shakespearian part. For many years he had 'starred' in the provinces with the late Miss Vandenhoff, and obtained the good report of local journals. He is evidently a well-practised and intelligent actor, and one who may yet do good service to the legitimate dramatic cause. His third act was powerful, and surprised the audience into more than ordinary admiration.

SURREY.—A new drama, from the pen of Mr. Charles Reade, commanded a large audience at this house on Saturday. The piece is in two acts, and taken from Southey's ballad of 'St. Anne's Night; or, the Smugglers of the Abbey.' Such subjects are not so fresh as they once were, and the author has had considerable difficulty in maintaining the interest of so familiar a story. The drama was well supported, by Mr. Basil Potter as *Simon* (the smuggler), Mr. F. Robinson as *Caleb* (the lover), and Miss Emma Robberds as *Alice* (the heroine).

OLYMPIC.—On Monday a new drama, by Mr. Watts Phillips, was produced, under the title of 'Camilla's Husband.' The piece is in three acts, and rather peculiar in its structure. The leading incident is of a startling character. *Lady Camilla Hailstone* (Miss Kate Saville), being under the necessity of marrying before a certain day, in order to escape the suit of her cousin, *Sir Philip Hailstone* (Mr. G. Vincent), applies to an inn-keeper to supply her at once with a bridegroom who will leave her instantly after the ceremony. A travelling artist, of unknown birth, one *Maurice Warner* (Mr. H. Neville), accepts the offer, promising never to see the lady again until she desires it. Maurice, who until this instant had been a drunkard, now resolves on reformation, and, after a year's study in Paris, returns to visit the Lakes, and to save Camilla from the danger of a temporary storm. But he withdraws from recognition until the lady, desirous of evincing her gratitude, sends for him. He then most eloquently urges his claims, and by showing that he is worthy of her love, almost, but not altogether, inspires her with the feeling. The consummation, however, is only delayed. Sir Philip, who often meets Maurice in society, fastens a quarrel on him, so that a duel becomes necessary. Camilla's fears are now aroused, and her love is thoroughly kindled. She hastens to the artist's studio to prevent the duel, and detains him beyond the appointed hour. Sir Philip accordingly seeks him, again to insult him, and even proceeds to strike him; whereupon Camilla, casting aside all considerations but that of her husband's honour, commands Maurice to "fight that man!" This point the actress made very finely and effectively, and secured the triumph of the new drama. Sir Philip is wounded and humiliated. A travelling tinker, *Dogbriar* (Mr. Robson), who leads the characters of a picturesque underplot, now places in Maurice's hands a portrait which proves him to be Camilla's cousin, and therefore as well entitled by station to her hand as Sir Philip himself. To our mind, this sort of compromise is always a blot on a play of this kind; but in other respects we testify to the merits of the new drama.

PRINCESS'S.—Mr. M. Morton has provided the new management with a new play, taken from the French, which is likely to prove a suc-

cess. Its title is 'One Good Turn deserves Another,' and it is in two acts. A worthy blacksmith and his wife are beholden to Sir Timothy Allorts for their establishment in business, and they show their gratitude in a peculiar manner. A Capt. *Fitz Frartery* (Mr. C. Seyton), having disguised himself as their workman in order to carry on a clandestine correspondence with *Lady Clementina Allorts* (Miss Marian Jones), *Phoebe Topper* (Miss Amy Sedgwick) determines at all risks to rid the premises of the disguised Lothario, but in order to spare the feelings of Sir Timothy, pretends that the Captain's attentions are directed towards herself. *Simon Topper* (Mr. G. Vining) hereupon becomes jealous, and mutual mistakes happen between him and his patron. In the course of the action, *Lady Clementina* and *Phoebe* exchange dresses, and betray their respective husbands into something like infidelity. Then there is a *Mrs. Woodpecker* (Mrs. H. Marston), who comes to see her nephew's new bride, and who, mistaking *Phoebe* for the lady, is delighted to find that she is no modish fine madam, but a hearty, genuine woman. After much bustle, and every conceivable blunder, *Simon* is satisfied, and Sir Timothy saved, without being enlightened as to the real cause of all the perplexities. The new drama is cleverly written and acted.

MUSICAL AND DRAMATIC GOSSIP.—The Sacred Harmonic Society will commence its operations for the winter on the 23rd. The works to be performed will be Mendelssohn's 'Lauda Sion,' Haydn's 'First Mass,' and Beethoven's 'Mount of Olives.'

National music is coming into fashion. London is now promised an Irish Concert of Irish airs, with an orchestra of many harps and a chorus of a hundred voices; to be conducted by Mr. Benedict.

On Wednesday last, the *Musical Society* held a second trial of chamber compositions. On the list were named a stringed Quartett, fancifully called 'The Life of a Musician,' by Mr. Schräder; another by Mr. J. L. Summers, a third by Miss A. M. Smith, a fourth by Mr. Baumer, and a Pianoforte Quartett by Mr. O. May.—The first Concert is announced for Wednesday, the 28th of January. There is thus ample time to consider the programme; but it is not too early to urge on those directing, the production of works less well known than those to which the Society last season devoted itself.

The music of the day in Liverpool and Manchester is extraordinary in amount. A good portion of it, no doubt, is not so much an affair of Art as of private speculation; referable to that system of travelling parties, which has become a fashionable investment among managers and publishers, thanks to railway facilities. This system is one of very doubtful benefit to every one concerned in it. It can hardly fail to encourage a mechanical and indifferent style of execution among those who present themselves; while their audiences are led increasingly to be contented with what is the fashion all over England—whether good or bad, it matters little. Anything like careful preparation or variety beyond the circle of the narrowest routine becomes manifestly impossible. In towns, however, such as the two Lancashire ones named—to which Birmingham may be added, and Leeds and Bradford,—wherever, in short, a chorus is kept up belonging to the place, there is always some chance of a welcome intermixture of music more sterner than the last new ballad or vocal waltz; and it is to be observed with pleasure that wherever this is judiciously administered, the "local people" are not treated like prophets in their own country, but are honoured quite as much as the "stars" who pass by. The increased importance and increasing excellence of the chorus is to be felt in every part of England and in every way. As was said last week, when Mr. Wallace's new opera was spoken of, there is nothing like it in any other country. Among other illustrations of this fact, attention may be fairly called to the formation of such a society as the *Choristers' Fund Society*, which has quietly grown together behind the scenes of Covent Garden Theatre without puff or public appeal till now, and which, if wisely administered, cannot but take its part in raising the tone of a body of artists till of late years curiously over-

looked in England; overworked, capriciously paid, and therefore habitually inferior and unsatisfactory. Without in the slightest degree undervaluing the claims of those principal artists, on whose happy gifts of genius or skill or natural endowment so much of charm must depend in the rendering of every musical work, it cannot be too emphatically pressed on the consideration of all who care for the art, that the persons who by their level excellence and accomplishment not merely give valuable support to all they undertake, but who render attainable that which a quarter of a century since it would have been nonsense to attempt, have claims on sympathy and attention.

From the digression into which we have been accidentally led, we return to this week's music at Manchester to mention that a Society of London amateurs, instrumental and vocal (comprising some of our best amateurs), gave a full Concert there on Tuesday evening, in aid of the Charitable Fund, under the conductorship of the Hon. Seymour Egerton. An overture, 'Endymion,' by him, was performed, which is graceful in idea, and contains some good orchestral points; some little coherence and proportion being still wanting to the young composer.

'Elijah' has been again given at Exeter Hall, under Mr. Martin's superintendence, with Mlle. Florence Lancia as principal soprano, and Mr. Santley as bass.—The Glasgow Choral Union, to judge from a programme forwarded to us, holds fast its good ground, and announces (we presume, by way of commencing operations) a performance of Beethoven's 'Mount of Olives' (as "Engedi"), and Signor Rossini's 'Stabat' on the 19th inst.—The Birmingham Festival Choral Society is about to give 'The Messiah,' 'The Creation,' and a miscellaneous Concert during its winter season.

It is pleasant to be able to say that M. Meyerbeer's health, which was some time since in a state anything but satisfactory, has essentially improved.

The following correction is from a Correspondent to whom we have been more than once indebted:

"In a late number you mention 'a lady from Odessa having had Schubert's monument restored, which would prove very little to the honour of the Viennese.' Will you allow me, in vindication of my countrymen, and to the honour of truth, to state that Schubert's monument wants nobody to take care of it. It was Schubert's grave that the lady had planted with flowers. The lady, although now in Odessa, is a Viennese, born and educated in Vienna, who knows Schubert's songs one and all—there being nearly four hundred—better than, perhaps, any amateur in the world, and she wished to give this sign of high esteem and grateful feeling to the author of her predilection. Perhaps it will be of some interest for your readers to learn that Schubert's posthumous works—a considerable number of songs and orchestral pieces, a 'Stabat Mater,' two cantatas, three quartetts, &c., are now being published by Spina, late Diabelli, publishers of Schubert's first works. I am, &c.

"L. ENGEL."

—Schubert's letters, it may be added, seem to be in progress of collection. Such as have appeared are calculated to give a pleasant idea of the man, who, though too careless, it has been said, in his personal habits, and not select in his associates, had, nevertheless, the poetry and the spirit of a real artist, and a persistence, moreover, remarkable, considering the limited success which attended his most ambitious efforts.

'Cadeau Roussel,' a carpenter's melo-drama, christened from the well-known common French ballad, but which may have derived such pity and terror as it possesses from the scene of suspense in Mr. Falconer's 'Peep o' Day,' has been produced at the Théâtre de l'Ambigu-Comique, with Mlle. Jane ESSLER in a principal character. She plays well, if M. Janin is to be trusted, in a play apparently as worthless as play can be.—M. Augier's comedy, we now see, is not to be suppressed by the Censorship.

In the removal of a mass of scores from the Théâtre du Parc, at Brussels, a curious manuscript book has been found—this being a collection of Tunes for the *Carillon*, by Théodore de Lany, to

be played on that rudest and most fatiguing of keyed instruments at the Church festivals of the year. A 'Requiem' to be rung out on the occasion of the death of a Duke of Brabant is noticed as especially remarkable.

The French orchestral pitch, as settled by the Commission whose discussions excited so much attention here and elsewhere some couple of years ago, appears to be in progress of adoption throughout Germany.

The following note comes from a quarter generally sterile in musical news:—"A few words about the Rotterdam Opera may be of interest. The theatre is new, very plain, and comfortable in its fittings and means of entrance and exit; every seat, even in the gallery, is amply large, divided and numbered. The opera, Spohr's 'Jessonda,' was given with care and intelligence, and on the whole with good effect. None of the vocalists were above mediocrity, saving perhaps Fräulein Weyringer, who is pretty, and sings well as *Amazili*. The scenery was especially good, the dresses new and *inappropriate*. Although rough at times, the orchestra was ready, and the wind-band quite unexceptionable. I have not heard such good bassoon-playing for many a day. The stringed portion is somewhat weak, there being only six first violins to a full complement of wind. To me, a novelty was the arrangement of the three violoncellos and three double basses in the centre, the latter *facing* the conductor, who sits back away from the stage."

Herr Mühlbrecht, chorus-master at the Brunswick theatre, has completed a grand opera on the subject of *Gustavus Vasa*.

Prince N. Youssoupoff has published the first part of 'A History of Sacred Music in Russia,'—a subject with which he is well acquainted, and which is full of peculiarity. When the work is complete, we may return to it; meanwhile, attention must be called to one statement made there—that the race of aristocratic Muscovite amateurs, who flourished till within a late period, and who figure so characteristically in the history of modern music, is rapidly dying out. "The amateurs," he says, "have disappeared; the orchestras, solo-artists and choristers are dispersed; and of this prodigious quantity of musicians there remains to-day only my orchestra and the choir of the Count Cheremetieff."

#### MISCELLANEA

*Thames Embankment*.—Mr. Bazalgette has submitted to the Board of Works his plan for the embankment of the south side of the Thames. It proposes to form a continuation of the line of the new embankment in front of Ald. Humphery's wharf at London Bridge, from the west side of St. Mary Overy's Dock, and continued in a curved line to Southwark Bridge and Blackfriars Bridge. So far no encroachment upon the river is contemplated by the engineer beyond straightening the irregular line of the wharfs now existing, but, on the contrary, to cut small portions of the wharf wall projecting into the river beyond the abutment of Southwark Bridge. From Blackfriars the embankment would extend gradually further into the river as its bed widens, until reaching the first pier of Waterloo Bridge and the new Charing Cross Railway Bridge, from whence it passes in a line nearly parallel with the present foreshore to the south embankment of Westminster Bridge. This plan would maintain the present docks, and add thirteen acres to the wharfs. The amended estimate is 350,000*l.* The cost of the embankment recommended by the Royal Commissioners between Westminster Bridge and the Chinese Bridge at Chelsea is estimated at 1,100,000*l.* The most useful part of this scheme, says the engineer, would be the formation of a roadway from Westminster Bridge and Palace New Road, Lambeth, to a point near Vauxhall Station, where are important conveying roads. Surely some contributions towards this work might be demanded from the Vauxhall Bridge Company, whose approaches would be immensely improved by the formation of a road from the west end of London towards the City—and the South Western Railway Company, on similar grounds.

To CORRESPONDENTS.—J. G.—G. A. R.—G. V.—received.

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